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SCIENCE AND ART DEPARTMENT
OF THE COMMITTEE OF COUNCIL ON EDUCATION,
SOUTH KENSINGTON MUSEUM.

CATALOGUE
OF
CHINESE OBJECTS
IN
THE SOUTH KENSINGTON MUSEUM.
WITH AN INTRODUCTION AND NOTES
BY
C. ALABASTER.



LONDON:
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.
FOR HER MAJESTY'S STATIONERY OFFICE.
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THE SOUTH KENSINGTON MUSEUM
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CHINESE OBJECTS
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CATALOGUE OF CHINESE OBJECTS IN THE SOUTH KENSINGTON MUSEUM.

INTRODUCTION.

WE cannot undertake, within the compass of this essay, to describe, or even enumerate, every art worthy of note that has, during the succeeding centuries of which we have historic record, flourished among the three hundred millions known to us as Chinese. It is indeed far from an easy task to bring forward with sufficient prominence the full number of those arts which are still followed and deserve our consideration, if not our imitation.

Startling as the statement may appear, there can be no doubt to the thoughtful student of Chinese character that, however unsuccessful they may, to western ideas, have been in realising the ends set before them, and towards which they have striven, the Chinese are, and have in the main always been, a nation devoted to the arts, and distinguished above all others by the duration and consistency of their art worship. Indeed in China art has to a great extent supplied the place God holds with us. Of religious feeling they have, or seem to have, but little. The gods they profess to recognize may be insulted with impunity. Missionary zeal can neither rouse them to faith nor to fanaticism. Religious service is maintained, but scoffed at while proceeding. The majority seem to think that there may possibly be gods, and that therefore it may be well to offer service and sacrifice to them; apart from which religious ceremonies have their desirabilities; but they neither know nor care what god be true, what false. Confucian, Taouist, and Buddhist live in peace and tolerance together, and in some places you may meet with temples devoted in common to all three religions. There is no certainty, no conviction, no attempt at, or aspiration for, uniformity of faith. The life hereafter, if life there be, will follow, and for the present there may or there may not be divinities interested in the acts of mortals.

But while so affected in religious matters, there is a firm and universal belief in a pervading harmony, a true standard of fitness and beauty, to accord with which all things should, and must eventually, be brought. All that accords with this harmony, rightly observed and justly followed, leads to happiness, and the search for, and practice of, its principles are the highest and best ends and aims of man. Every coolie will condemn an action thought contrary to Taouli, the law or method in which this harmony is manifested, and will have a keen appreciation of the justness of his condemnation. Scholars, students, poets, and artists, although no material benefits seem to flow from their labours, take precedence of men of rank and wealth, not merely in theory, but in practice; and in the fury to which we see the people ever and anon lashed by some interference on the part of foreigners with their Fungshui (the harmony of nature according to some, the picturesque according to others), we can trace the hold art has on the feelings and affections of the people.

Thus devoted to art for so many years, it would be natural to suppose that the Chinese would have attained an eminence not to be looked for in other nations, where religion or the stirring necessities of material life have absorbed a greater share of the energies of the people. Up to a certain point this is perhaps the case; and in the ingenuity, the variety, and the originality of Chinese art, there is greater promise and commencement of perfection than in that of other countries. Nevertheless, the want of sustaining power through a recognition of the dignity of labour, and the absence of the exciting force of religious belief, have been followed by an incapacity to advance beyond a certain point, very far short of that to which more ignorant and less devoted western nations have attained.

A Chinaman can recognize and appreciate the beauties of a landscape, and will so order his building that its lines fall in with those already existing in nature; but he is incapable of the higher art by which western peoples have imposed new lines on the horizon and made surrounding nature harmonise with their conceptions. As with Architecture, so with the other arts: they search out and follow certain already existing harmonies, and attune themselves thereto, but they lack force and energy to compel nature into new channels, and with the very highest degree of æsthetic perception they seem utterly deficient in artistic power.

The value of Chinese art consists therefore more in the means it affords of studying the way in which the harmonies of nature exist, and the channels through which they may be

manifested, than in the results arrived at by it, which to the western standard of judgment always seem mean and unsatisfactory, falling short of the results attained in the same direction by European artists. Nevertheless, it will always be of interest, in that by its extent and fidelity it facilitates and shortens the labours through which art has to be attained; and, apart from this, as the parent of many arts among ourselves, it is entitled to the respect due to the founder by those benefitted by a foundation.

Of the two arts which in Europe number perhaps the greatest crowd of votaries, and which, until the art teachings of late years taught differently, were alone generally recognised as fine arts, namely, Sculpture and Painting, the Chinese admit the latter only as worthy of being followed. Painting itself is esteemed as inferior to the art of calligraphy. To paint is indeed an accomplishment becoming the scholar and the gentleman, in that it is the recognition and establishment of certain beauties; but calligraphy is an essential without which a good position in society can neither be attained nor maintained. The Chinese hold that the superior man must have, not only the perception of the truth, but the faculty of expressing the truth in all its perfect elegance, whether that truth appeal directly to the eye or to the more subtle senses of the mind. The highest efforts, therefore, of their best educated men have been devoted to the art of producing those symbolical characters in which their ideas are clothed in their literature, and the representation of visible material objects has taken but a second place.

The painter's art is, however, followed, and not without success. The same delicacy of perception which has gained the nation its reputation for acuteness enables its artists to seize the delicate lines and peculiarities in which the characters of objects lie, and they manage with a few bold, but at the same time graceful, strokes, to impress on the paper the genius and spirit of what they seek to represent. In the employment of colour they are surpassed in brilliancy by the Japanese alone. Yet they have a vast deal to learn. In portraiture they are invariably out in their drawing, and a stiff caricature is too generally the result. In historical painting they have scarcely got beyond massing a number of figures, and in landscape they for the most part show an utter ignorance of perspective.

It is true that we generally judge the Chinese by their worst specimens; that we rarely have the opportunity of penetrating the interior of the homes in which the treasures of Chinese art are stored; and that we gain our knowledge more from what we see exposed in shop windows and public

buildings than from the galleries of connoisseurs; but the sacking of the kingdom, so to speak, by the rebels, and by ourselves and our allies, has brought out sufficient to enable a rough judgment to be formed.

To Sculpture, though it holds no position as a fine art, the idolatry of Chinese Buddhism gives a wide field; and so far as size is concerned, it would be difficult to go beyond what we see in the temples; but the art is rather that of modelling than of sculpture, the figures being generally in clay or plaster, and but very rarely in stone. That there is a beauty in some of the idols it is impossible to deny; but although their grandeur may and does frequently impress the observer, the want of proportion, the distortion even of the legs and arms, copied from Indian models, reduces, if it does not entirely destroy, their claim to be regarded as works of art. The more indigenous representations of Confucius and the Taouist deities generally met with have not even the impressiveness which distinguishes the Buddhist school to recommend them.

Of the specially distinguishing art of China, that of Porcelain manufacture, Europe is rich in specimens, although there has as yet been no attempt to form a collection systematically arranged, either to illustrate the general history, progress, and present state of the art, or to show the beauty of form and colour which may be attained in it. Collectors as a rule seem to be guided by mania rather than by reason, and mix works of art, to the production of which intelligence and thought have been earnestly devoted, with common wares, whose beauty, if possessed, is but accidental, the unconscious following and imitation of the masters of the art. Still there exist ample means of study; and, although in the later works of our own artists in pottery we seem to have attained a point beyond which further improvement is impossible, the lover of old china yet misses in European ceramic art that softness of colour and roundness of form which a warm sun and genial philosophy have combined to produce in the Chinese wares.

As Engravers the Chinese fail. The best engravings to be met with are those executed by the Jesuit missionaries for the Emperor Kanghi, and the purely Chinese woodcuts with which their literature is adorned rarely attain excellence, the talent of the artists in wood, as the skill of the holders of the pencil, being devoted to tracing delicate characters rather than to the delineation either of scenery or figures. The finish, delicacy, and beauty of the blocks used by them for printing raise their cutters to the dignity of artists, a lighth in which they are indeed regarded. Books of

what we in England should view contemptuously as copy slips are favourite objects of collection by the Chinese virtuoso, who regards the written symbol as the highest means of bringing out that ethereal beauty the discovery of which is the object of the scholar and the glory of the artist, and who consequently takes a higher pleasure in the contemplation of a well executed scroll than in the best study of animate or inanimate nature. Man is not to him the noblest study, but words are, in which undyingly the underlying essence of all things, the divinity of truth, may be expressed. The character is to him an idea clothed in material form, not simply a mechanical aid through which the communication of ideas can be more conveniently carried on.

Of the art of Music it will be seen further on that the Chinese are great appreciators, making its cultivation an affair of State. The State has also concerned itself with an art somewhat neglected in Europe, that of polite Conversation. Not content with the endowment of schools and colleges for the encouragement of letters, it has elevated to the highest dignity that art which the Euphuists, and, later, Lord Chesterfield, attempted with but moderate success to introduce into our own country. The official body established for the regulation of ceremonies, etiquette, dress, &c., is one of the great Boards through which the Supreme Government works on the people.

To know how to bear yourself under all circumstances, what to say and do, what appearance to assume and cultivate, is in China a matter which concerns all, and not simply the class whose ample means enable them to live without labour. The lowest as much as the highest should, according to their ideas, be imbued with the spirit of elegance and propriety, and should comport themselves as alike portions of one great whole, perfect and well fitted in all its parts. The study of decorum becomes therefore the great business of life of the common coolie, as well as of the mighty mandarine.

This minute regulation of every act of public life, whether of the official or private individual, has resulted in a certain monotonous formality pervading Chinese manners and Chinese ideas, and very noticeable in the tenacious adherence to established forms which marks all the Chinese arts, a model that has once gained approval being slavishly followed, rather than considered as a new standpoint from which to make further advance.

In the art of Dress the Chinese are in some respects in advance of, in others behind, Europeans. There is greater ease and elegance in their flowing robes than in the tight-fitting

clothes our active lives render necessary, but the custom of carrying your flooring and carpeting about with you, as the Chinese do in the thick soles of their shoes, is inconvenient and ungraceful. They have no gloves, and the consequent necessity of long sleeves, rolled up or turned back when anything has to be done, is against perfect taste; but the system of overlapping robes by which they protect themselves from the direct action of the external air, without at the same time absolutely excluding it, deserves all commendation.

The dress of the women varies so greatly in the different provinces that it is difficult to speak generally on the subject. That in fashion at Soochow is perhaps the highest school, and is not ungraceful or inelegant, although concealing the form beneath, rather than draping and suggesting it, but it would hardly suit the more massive build of the European. In the south, trousers and a long jacket or tunic are generally worn, which in convenience and comfort far surpass the petticoats and skirts of foreign dress, but the effect is not altogether pleasing to the eye, however much it may be commended by the reason. In the north, tight tapering pantaloons are substituted for the loose trousers worn by the Cantonese, and the result is the most hideous style of costume conceivable. Chinese ladies do not anywhere seem to understand the art of so dressing the hair that its natural beauties shall be brought out without inconvenience or discomfort to the owner, the hair being plaited, twisted, pomaded, and gummed into shapes as fantastic and ugly as the modern waterfall and chignon. At the ports frequented by Europeans, a fashion has been introduced of doing the hair in simple braids tight to the head, but being adopted by a class whose manners and customs are reprehended, it is not likely to be generally followed, and the fashion of doing the hair like a teapot, or in large butterfly wings down the back, with all the filth and discomfort necessarily accompanying the habit, will probably continue to prevail.

In the art of Landscape Gardening the Chinese are very successful, whether the field of their operations be large or small. The courtyards of their dwellings are often extremely pretty, decorated with rockwork, porcelain, fish-bowls, and flowers, the whole probably opened into by a fanciful door or window, surrounded or as it were shaded with lattice work; while in the wider fields of the Imperial Gardens, and those of less pretension on which the wealthy families delight to spend their treasures, terrace, summer-house, and fishpond, bridge, rockwork, and foliage are all brought in and blended so that you shall have at once harmony and variety of scene, justifying the enthusiasm of the Chinese

poets, and eliciting the warm admiration of the foreigner who obtains access to them.

The Chinese arts represented more or less fully in this Museum are those applied to Porcelain, Glassware, Enamel, Lacquer, Woodwork, Carving in stone, Ivory, &c., Jewellery, Metalwork, Musical Instruments, Wall Papers, Textile Fabrics, and Embroidery. Under these heads we shall now proceed to consider them.

SECTION I.

PORCELAIN.

The Ceramic Art is that of all others most identified with China in the European mind, and although, in the opinion of many, its products have been equalled and even surpassed by various European schools, their artists still retain their hold on the affections of the great body of connoisseurs in this country, as well as in their own.

That they are the founders of the art, so far as porcelain is concerned, there is no dispute, and there is no great reason to doubt their records placing the discovery in the times of the Han dynasty, about one hundred years before the Christian era. They declare the art to have originated in the province of Honan, between the Yang-tse and Yellow Rivers, the true "middle kingdom," the foundation of that China which has since spread over and absorbed so many of the then foreign countries surrounding it.

For a number of years the progress of the art is said to have been slow, but in the period between 220 and 264 A.D. there are traces of its being followed in more than one locality, the art having spread south of the Yang-tse to the province of Hoonan, and northwards to that of Shan-hsi. Under the Tsin dynasty (265-414 A.D.) it spread to the maritime province of Chi-kiang, and in 583 A.D. we find it flourishing at Chang-nan-chin, the chief of the Kiang-si potteries, afterwards in the King-te period (1004-1007 A.D.) taken under Imperial patronage and rising to high celebrity under its new name King-te-chin. Since then the art has spread to thirteen of the eighteen provinces of modern China, but Kiang-si still maintains its pre-eminence as the seat of the best manufactures, notwithstanding the ravages caused by the rebellion, and the destruction, and for a time

utter abandonment, of King-te-chin, the importance of which can be judged from the statement that, when Père Entrecolles visited it in 1712 A.D., eighteen thousand people earned a living by making porcelain.

The eminent French Sinologue, Stanislas Julien, in his work on Chinese Porcelain, containing, with other valuable matter, a translation of the Chinese history of the celebrated porcelain works above mentioned, has provided us with most valuable assistance in the study of this great Chinese art. In Mr. Chaffers' work on "Marks and Monograms of Porcelain" we have also a great collection of Chinese marks, aiding us to fix the dates, or pretended dates, of many specimens; *à propos* of which we should observe that the practice of imitating celebrated marks is so common, that, except the mark be confirmed by the intrinsic character of the piece, it cannot in any way be relied on. Even the character of the piece is inconclusive, for Chinese potters have ever rather preferred imitating to originating, and some of their imitations are celebrated as being as perfect as, and undistinguishable from, the more ancient wares from which they were copied.

Many pieces of Chinese pottery are marked with the actual date, or rather name of the reign during which they were made; others only bear fancy marks, figures of flowers, animals, &c., and many have no mark at all. For six centuries after King-te-chin was taken under Imperial protection all the wares there made bore their dates, but in A.D. 1667 this was put a stop to by an edict of the Governor of the Province, on the curious ground that if a vase bearing the name of an emperor should be broken, it would be a profanation of that name. For the same reason he forbade inscriptions celebrating the actions of great men.

Of very ancient porcelain, the blue ware made at Wenchow-foo as early as A.D. 265-419, the green ware (Lou-tse), dating A.D. 581-618, and the white porcelain (Ho Yao) made in A.D. 621, are most famous; but their fame is only that of history, no known specimens existing.

About A.D. 960 was made the fine blue crackle Chai Yao, also called Yu Yao, Imperial Porcelain; but no perfect specimen of this is known to exist, and what are believed to be fragments of it are worn as jewels.

In A.D. 960 also was made the celebrated ware Ko Yao, the "elder brother's" ware, the best being a very pale blue or rice-coloured crackle.

Between this date and A.D. 1126 we find the artists making models of animals, birds, &c., but no names of great note occur until the twelfth century, when appeared the

ware known as *Nei* porcelain (porcelain of the Palace), a fine, translucent, brilliant ware, and in the subsequent century the porcelain of *Ting*, mostly made in imitation of more ancient blue vases, especially of the ware of *Ko* above mentioned.

We now come to the most celebrated of all Chinese porcelain now obtainable, a ware which is eagerly sought for by Chinese collectors,—that made under the Ming dynasty (A.D. 1368–1649).

It is prized in various degrees according to its date. Most valuable of all is that of the *Siouen-te* period (A.D. 1426–1443); next ranks that of the *Ching-hwa* or *Tching-hoa* period (A.D. 1465–1487); then those of *Yong-lo* (A.D. 1403–1424), and *Kia-tsing* (A.D. 1522–1566). Concerning vases professing this antiquity it is difficult to decide with certainty without some sort of pedigree, which cannot be expected in connexion with those which have fallen into the hands of foreigners; there is, however, good reason to believe in the genuineness of some beautiful specimens in this Museum, bearing the dates of the two most celebrated periods, especially we may mention the jar 1026.–'53 and the plate 1985.–'55.

The *Ching-te* period (A.D. 1506–1521) is famed for fine blue porcelain made with cobalt, then first introduced from abroad to supply the place of the lost blue of more ancient times.

In A.D. 1522–72, *Tsui* imitated with great success the porcelain of the *Siouen-te* and *Ching-hwa* periods, and about the same time (A.D. 1567–1619) lived a still more celebrated imitator, *Tcheou*, said to have perfectly imitated the most ancient vases and tripods, and whose wares fetched enormous prices.

Between A.D. 1573 and 1619 we find *Ngeou Kong* mentioned as a very successful imitator of the crackles of *Ko* (the elder brother) mentioned above, and at the same period *Ou Kong*, or *Ou In Laojin*, made the celebrated *Ou* ware, red and diapered jars, and fine white egg-shell cups, but without crackle.

In A.D. 1662–1722, the period of the celebrated Emperor *Kanghi*, were made some famous vases, of which the blue, bright green, yellow, and yellow spotted, are among those particularly praised.

For the last century and a half the manufacture has been maintained without flagging, and though to oblige foreign customers they have made a few things on foreign designs, and though they have had the opportunity of seeing much that is new to them in the porcelain of Japan, the designers of

China still mould their wares on their old patterns and regard a successful imitation of the antique as their highest object.

And now to understand the meaning and essence of Chinese Ceramic Art, to comprehend the spirit and life running through it, without which a collection of china, ancient or modern, is but a lot of pots, cups, and saucers, curious perhaps as showing in a way the state of life of different times and countries, useful perhaps to the manufacturer or the dealer, but lacking all real interest, telling no story, and teaching no lesson.

With each class of article it is necessary to take note of the end held in view by the maker, the circumstances under which it has been employed, the surrounding and background with which it has combined to form a whole. Thus shall we gain a slight insight into the spirit and inner being, so to speak, of each piece. For to the Chinese collector each jar is a living thing, valued not simply for its cost, but for beauties inherent in associations connected with it. It is a source of pleasure-giving ideas, having in it a spirit and portion of what he calls the Great Breath of Heaven.

Take, for instance, the great fish bowl. To see beauty in it you must see the whole picture of which it is an accessory.

A fat, indolent Chinaman, worn with the toils and worries of the day, leans back in the chair which he finds "easy," and smokes his long bamboo pipe as he placidly regards the little courtyard which for him fills the place of a garden. He sees it through a circular opening in a framework of lattice, such as the Chinese only know how to make. A background of artificial rockwork, covered with roses, peonies, and other flowers, and with bright balsams and delicate narcissi in variegated pots at its foot, is shaded with bamboos and acacias, through the graceful branches of which steal a few broken and softened rays of the hot sun. On one side is a stand of flowers, or a bushy hibiscus; on the other is the large round fish-bowl standing on a simple framework, its smooth surface throwing off the sun's bright rays, its round lines harmonizing with the warm waves of light, its rough ornamentation fitting with the leaves and rockwork round it, while on its cool waters floats a bright green weed, and within it the golden fish pay back in beauty the care bestowed upon them. Such is the scene in which the fish bowl, to use a Chinese expression, "fills up the circle" of a moment's happiness, and which, when afterwards seen in other places, it will recall, and so conjure up a pleasant poem in the mind of the observer.

Again, to understand the sacred vessel,—not consecrated: for the vessels used in their temples are never consecrated—

you must picture it to yourself in the dim smoke-obscured light of the Chinese altar, filled with the dust that for ages has fallen into it from the sacrificial joss-sticks, and spotted with the grease of candles burnt in honour of the divinity, dirty, almost undistinguishable, yet polished and pure in itself, throwing gleams of reflected light through the gloom, and, like the religion itself, able at any moment to be restored to its pristine purity by simply clearing away the superficial foulness that has fallen upon and clung to it.

To see anything in the little jar meant to hold a flower on the student's table, you must enter into the feelings of the fagged and weary scholar, with mind and eye wandering from the monotonous book for a momentary relief in the pleasure afforded by its graceful form, smooth surface, and bright colour; and thus gaining new life and vigour for the work which must needs be gone through if he would gratify the ambition of his life. Thus the little trumpery bit of china becomes a thing of interest, for it perchance helped to change a dynasty, or found a new philosophy, by cheering its master at the moment when he would otherwise have broken down.

In the set of three vases, in which the Chinese so much delight, we observe how similarity is obtained without sameness. Of the two side-vases, one is perhaps taper-necked, the other lip-necked, yet both have the same lines, each seeming to continue and finish those of the other, and at the same time centring in the larger piece into which they jointly enter as parts of the one great whole. A Chinaman of taste abominates a pair, both pieces of which are exactly similar. Such pieces match, yet do not harmonize, but in the pair he approves you see balance and agreement, though the two pieces are in appearance utterly distinct and different.

In the shape of their plates you can almost read their use for displaying and offering up the sacrifices to the gods. They seem to be two hands spread out to hold up the fruit and meat before that which inspires awe and respect, and, so reading their meaning, a beauty is discovered which would otherwise have escaped.

So it is with every piece of porcelain. Some, as the common rice bowl, is simply made to hold food, or minister to other actual needs; some, such as the egg-shell teacups, show an attempt to gratify something more than the mere animal tastes of the person using them. One piece is made to convey in it a sense of reverence; in another, grace of form and beauty of colour have been sought, the useful end, if there be one, being a secondary consideration; but each

piece has its story, whether it be the fine but too often unpleasing ware made by underpaid artists at the resistless Imperial command, the rough teapot which is to stand beside the petty shopman all day, and cheer him at his work, the fine jar in which the artist has poured out all his sense of beauty, or the coarse but brilliant vase which is to be built into the roof of the temple, and form part of one of the lines of the bright landscape.

To describe each and all would be beyond our powers; we can but indicate some of the principal classes under which Chinese porcelain and pottery, artistically considered, should be arranged. A complete list of the various ends and aims in view in the enormous production of the country would, indeed, be a catalogue by itself.

I. In the highest class would be put such vases as were made with the view of soothing, gratifying, and stimulating the scholar at his work; generally small-sized vases to hold a flower.

II. The vessels made for the purpose of expressing the ostentatious religion of the people; such as the broad plates or dishes, and the deep joss-stick bowls.

III. The jars made for furnishing, and for simple decorative purposes, generally large jars or vases.

IV. Articles made for building purposes, the figures, dragons, jars, &c. forming part of the roofs of their temples.

V. The higher class of articles for domestic use in which something more has been sought to be attained than the mere holding of food; such are the finer teapots, cups, rice bowls, dishes, &c.

VI. Those things made simply for use; the coarser teapots, rice bowls, wine cups, &c.

VII. Objects such as gaudily decorated jars, made to catch the eye and attract the money of the foreigner or stranger, in which all feeling or useful end, even all idea of true principles of beauty, is prostituted and sacrificed to the pitiful lust of gain.

Excellent as is the collection in this Museum in many respects, it is not yet complete enough for this classification; nor would the exigencies of space, &c. at present render such an arrangement convenient. We have therefore contented ourselves with indicating the classes to which some of the principal objects belong, so that the student may gain a rough idea of the scope and meaning of Chinese ceramic art. We say a rough idea, for unless he has lived in and become imbued with the feelings of the country, it would be hopeless to dream of his ever thoroughly entering into the spirit of it, or even attaining that point when he intuitively per-

ceives whether or not the specimen be worthy of admiration, whether genuine and original, a loving copy, or a base forgery and imitation, without which dates and marks are of little use. Marks, like every other outward manifestation, can be made to lie; it is only the inner being which, except by unnatural convulsion, is incapable of deceit, and even that may be followed and reached by others, as in the Chinese story of the ancient tripod so perfectly imitated by the celebrated artist Tcheou, that the owner could not tell the difference and valued both alike.

There is not space to enter into the ideas of form and colour attached by the poets to the various schools of Chinese porcelain, nor have we yet sufficient knowledge to say what truth and justice there may be in their theories of the harmonies of the lines of bowls and vases with the course of life and thought of their possessor, and of the effect of their colours on his feelings and affections, and of the direction given to his mental nature by the style and subject of their ornamentation; but it is well to remember that these views do exist, and that, practical and utterly worldly as the Chinaman appears to be, there is a wealth of poetry underlying his nature. Slightly to alter one of the apophthegms of their great sage, "a piece of porcelain is not a simple pan"; the red of the porcelain of the Sung dynasty (960-1279 A.D.) represented strong lusty love of life; the milky white of Ko (960 A.D.) indicates the quietism some prefer; the grotesque ornamentation of ware of the twelfth century shows the distorted fancies then ruling; in the Ming blue you may see the deep shady force that has kept China China still; and even in the detestable Canton jars, with their gilding and gaud, you may read the busy, restless people, loving display, noise, and success too eagerly to wait and attain it more truly, more justly, and far more certainly, by thought, care, and patience.

BASIN. Chinese porcelain. Light yellow ground, white outside. Diam. $10\frac{3}{8}$ in. Bought, 3s. 6d. 7102.-'60.

This is the colour meant when Imperial yellow is spoken of, and this bowl, although bearing no mark, was probably made for Imperial use.

BASIN. Chinese porcelain. Light green ground inside and out. H. $2\frac{3}{8}$ in., diam. $6\frac{1}{2}$ in. Bought, 3s. 6d. 7107.-'60.

Good in colour, and apparently genuine old china.

BEAKER. Chinese porcelain. Cylindrical, white ground, painted with chrysanthemums and scroll foliage in red and blue, divided into three compartments. H. $18\frac{3}{8}$ in., diam. $7\frac{1}{4}$ in. Bought, 5l. 5s. 6956.-'60.

BEAKER. Chinese porcelain. Cylindrical, wide mouth, painted with vases of flowers, two rows of green and red flowers, and red pencilled diaper work. H. 15 in., diam. $7\frac{1}{4}$ in. Bought, 17. 16s. 7106.-'60.

These beakers represent the baskets employed in ancient times to hold books or rather rolls of manuscript, and which, in fact, answered to our modern portfolios. They are now more generally used for decorative purposes only, but are occasionally degraded to serve as spittoons.

BOTTLE. Chinese porcelain. Painted with figures and landscapes in blue. Modern. H. $15\frac{1}{4}$ in., diam. $7\frac{3}{4}$ in. Bought, 17. 5s. 2736.-'52.

BOTTLE. Chinese porcelain. Painted with figures, rock work and plants in blue. Modern. H. $14\frac{3}{4}$ in., diam. 8 in. Bought, 17. 5s. 2737.-'52.

BOTTLE. Chinese porcelain. The upper part black, the lower part of fluted yellow ground. H. 5 in., diam. 3 in. Bought, 4s. 687.-'53.

BOTTLE. Chinese porcelain. Cream-coloured ground, pink flowers and birds, green leaves. H. 8 in., diam. $4\frac{1}{4}$ in. Bought. (Bandinel Collⁿ) 1454.-'53.

This is a specimen of a coarse ware sold at fairs and hawked about the streets.

BOTTLE. Chinese white crackle porcelain. Enriched with vase of flowers, table, birds, &c., in relief in white enamel and blue. H. $16\frac{3}{4}$ in., diam. $10\frac{1}{2}$ in. Bought, 67. 3016.-'53.

This is made for the decoration of a guest chamber or public room, in which general outline is the chief point studied. It is an example completely in accordance with the taste prevalent in the central provinces of China, and was probably made within the present century.

BOTTLE. Chinese white crackle porcelain. Enriched with zones or bands of landscapes; subjects and ornaments in blue, alternating with bands of brown crackle. H. $15\frac{3}{4}$ in., diam. 10 in. Bought, 107. 3017.-'53.

BOTTLE. Chinese porcelain, square; yellow glaze, with raised bands at the edges. H. $5\frac{1}{8}$ in., W. 2 in. Bought. (Bandinel Collⁿ) 3351.-'53.

BOTTLE. Chinese porcelain, square; red ground of short vertical lines, with green, blue, and yellow flowers and leaves. H. $9\frac{3}{4}$ in., W. 4 in. Bought, 27. 3263.-'56.

BOTTLE. Chinese porcelain, square; red ground of short vertical lines, with green, blue, and yellow flowers and leaves. H. $9\frac{3}{4}$ in., W. 4 in. Bought, 27. 3263a.-'56.

BOTTLE. Chinese porcelain, bulb-shaped; blue and white, mounted in gilt metal. European mounting of the 16th centy. H. 5 in., diam of base, $2\frac{1}{2}$ in. Bought, 2*l*.
4379.-'57.

A beautiful specimen of the little vases made for use on the scholar's table, to hold a cut flower, or water to moisten his ink slab. It bears the date of the Hseun-te period, about 1426 A.D.

BOTTLE. Chinese porcelain. Globular, morone coloured ground, with flowers and scrolls in relief, edged with white. H. 19 in., diam. 15 in. Bought, 19*l*. 19*s*.
6832.-'60.

BOTTLE. Chinese porcelain. Turquoise blue crackle. H. 12 in., diam, $7\frac{3}{4}$ in. Bought, 2*l*. 5*s*.
6836.-'60.

BOTTLE. Chinese porcelain. Deep crimson crackle. H. $15\frac{1}{2}$ in., diam. $9\frac{3}{4}$ in. Bought, 2*l*.
6838.-'60.

BOTTLE. Chinese porcelain. White ground, with borders and flower pattern in blue. H. 20 in., diam. 14 in. Bought, 6*l*.
6839.-'60.

BOTTLE. Chinese porcelain. Rectangular sides, blue, shaded with raised bands at the angles. H. 14 in., W. $6\frac{3}{8}$ in. Bought, 4*l*. 15*s*.
6882.-'60.

The clampleike figures at the angles represent the "eight diagrams," which the Chinese believe contain the essence of all philosophy, the explanation of all the secrets of nature.

BOTTLE. Chinese porcelain. Rectangular sides, with raised panels and clamps at the angles, mottled blue ground, elephant-head handles. H. $4\frac{1}{2}$ in¹, W. $1\frac{7}{8}$ in. Bought, 1*l*. 18*s*.
6883.-'60.

BOTTLE. Chinese porcelain. Turquoise ground, pencilled with flowers and scrolls in black. H. 8 in., diam. 5 in. Bought, 1*l*. 10*s*.
6885.-'60.

This is probably the most ancient specimen of porcelain in the collection, its supposed age being that of the Sung Dynasty, 960 A.D. It originally had lips, but has been cut down, a common practice with the Chinese.

BOTTLE. Chinese porcelain. Mottled blue. H. $5\frac{3}{8}$ in., diam. $2\frac{3}{4}$ in. Bought, 3*l*. 3*s*.
6888.-'60.

Modern porcelain.

BOTTLE. Chinese porcelain. Gourd-shaped, white ground, painted with large red flowers and blue leaves. H. 17 in., diam. $10\frac{1}{2}$ in. Bought, 7*l*.
6947.-'60.

BOTTLE. Chinese porcelain. Crimson crackle, white neck. H. $6\frac{1}{4}$ in., diam. $3\frac{1}{4}$ in. Bought, 2*l.* 7*s.* 6*d.* 16949.-'60.

Perfect specimens of porcelain of a crimson colour are greatly prized in China. Their production is rare, owing to the colouring matter used, almost invariably running and settling to the lower part of the article during the process of glazing.

BOTTLE. Chinese (Nankin) porcelain. White ground, painted in blue, with pomegranates and natural foliage. H. 15 in., diam. $9\frac{3}{4}$ in. Bought, 5*l.* 6999.-'60.

BOTTLE. Chinese porcelain. Pear-shaped, with a flat back for suspension; painted with a griffin in enamel colours on blue flowered ground. H. 7 in., W. $3\frac{1}{2}$ in. Bought, 6*s.* 6*d.* 7104.-'60.

BOTTLE. Chinese porcelain. Crimson crackle, with drab coloured neck. H. $8\frac{3}{4}$ in., diam. 5 in. Bought, 2*l.* 2*s.* 7110.-'60.

BOTTLE. Chinese porcelain. Oviform, dark blue crackle. H. $6\frac{1}{4}$ in., diam. $3\frac{1}{2}$ in. Bought, 1*l.* 5*s.* 7115.-'60.
Antique. A flower bottle intended for the study table.

BOTTLE. Chinese porcelain. Hexagonal, with blue enamelled scrolls on white ground. H. $6\frac{3}{8}$ in., diam. $3\frac{1}{2}$ in. Bought, 1*l.* 14*s.* 7116.-'60.

A very delicate variety of decoration met with in Northern China. Some specimens of the same ware were found in Yuan Ming Yuan, the Summer Palace of the Chinese Emperors, when captured and sacked by the French and English allied forces.

BOTTLE. Chinese porcelain. White ground, with blue chrysanthemums and other flowers in compartments, unglazed elephant-head handles and rings. H. $9\frac{1}{2}$ in., diam. 4 in. Bought, 18*s.* 8515.-'63.

BOTTLE. Chinese porcelain. White ground, with blue chrysanthemums and other flowers in compartments, unglazed elephant-head handles and rings. H. $9\frac{1}{2}$ in., diam. 4 in. Bought, 18*s.* 8516.-'63.

BOTTLE. Bulb-shape, blue and white Nankin porcelain, decorated with floriated scrolls. Ancient Chinese. H. $17\frac{1}{2}$ in. Bought, 2*l.* 16*s.* 90.-'65.

BOWL and STAND. Chinese porcelain. Deep blue with incised scrolls, diapered with coloured flowers. Bowl, H. $2\frac{3}{8}$ in., diam. $4\frac{3}{4}$ in.; Stand, diam. 6 in. Bought, 2*l.* 10*s.* 681.-'52.

This bears the Kienlung chop or mark, thereby professing to have been made at the Imperial potteries during the period 1736-1796 A.D. It is, however, only an imitation of a successful model then made. It should, probably, bear a more recent date, and it certainly was not made at the Imperial works.

BOWL and STAND. Chinese porcelain. Green ground, pencilled with brown scrolls and rose-coloured flowers, lined with white. Bowl, H. $3\frac{1}{4}$ in., diam. $7\frac{1}{2}$ in.; Stand, diam. 10 in. Bought, 4*l*. 707.-'52.

This ware, made to suit the taste of the Cantonese, would be considered coarse by the Chinese virtuoso. The bowl is a rice bowl, and the stand is made to hold fruit. They are used on festival occasions, such as the New Year's feast, when the viands about to be consumed are displayed in state before the domestic divinities of the house.

BOWL and COVER. Chinese porcelain. Painted with flowers and a crest of Hercules kneeling and holding a club over his shoulder. H. $7\frac{1}{2}$ in., diam. $8\frac{1}{2}$ in. Given by R. Redgrave, Esq., R.A. 3834.-'52.

The drawing militates against the Chinese origin of this specimen, being too free for a copy by a native of a subject so unfamiliar to him.

BOWL. Chinese porcelain. Octagonal; sea green inside, blue outside, with flowers and ornaments in yellow and red. H. $2\frac{1}{4}$ in., diam. $5\frac{3}{4}$ in. Bought, 2*s*. 6*d*. 669.-'53.

A specimen of the coarse rough porcelain made to gratify the unpolished vulgar taste of the commoner Cantonese. It is intended to hold flowers, in the cultivation of which the Southern Chinese are great adepts.

BOWL and COVER. Chinese porcelain. Painted with bamboo plants and inscriptions in Chinese characters. H. $4\frac{3}{4}$ in., diam. $4\frac{1}{2}$ in. Bought, 15*s*. 670.-'53.

A very common type used for the shop or the store room to hold drugs, condiments, &c. Designed rather for utility than for ornament, it would not be considered by the Chinese a work of art. It bears the chop or mark of the Kanghi period (A.D. 1662-1723), but is probably of later date.

BOWL. Chinese porcelain. Ornaments in blue. H. $2\frac{1}{2}$ in., diam. $4\frac{1}{2}$ in. Bought, 2*s*. 6*d*. 712.-'53.

This is the ordinary rice bowl used by the middle and lower classes, and taking the place in a Chinese household which a dinner plate takes among Europeans. It bears the chop of the present dynasty.

BOWL. Chinese porcelain. With fret ornaments at the sides and medallions of dragons, a blue dragon inside. H. $2\frac{1}{2}$ in., diam. $4\frac{3}{4}$ in. Bought. (Bandinel Collⁿ.) 3879.-'53.

This, though of coarse manufacture, purports to have been made in the reign of Ching-hwa of the Ming dynasty (A.D. 1465-1487), during which some of the most beautiful specimens of Chinese porcelain were produced. The dragon is a favourite symbol with the Chinese. According to Doolittle, it enjoys an ominous eminence in the affections of the people, being frequently represented as the greatest benefactor of mankind, the power that causes the clouds to form and the rain to fall, the venerated symbol of good. The superstition of the dragon probably originated in the waterspouts, which are not uncommon on the Yang-tse, and which sometimes are not unlike a dragon in appearance. As these are generally met with after severe droughts, and are invariably followed by rain, it is easy to understand the way in which the idea of beneficence became attached to them.

The five-clawed dragon has been adopted as the emblem of Imperial dignity, and can only be employed for articles made for Imperial use. The four-clawed dragon is also by law appropriated to the Imperial family, but the penalties against its use by others do not seem to be now very rigidly enforced. The three-clawed dragon is used without restriction.

BOWL and PLATE. Chinese porcelain, green ground, with scrolls, painted with sprigs of flowers in coloured enamel. Bowl, H. $2\frac{1}{4}$ in., diam. $4\frac{1}{2}$ in.; plate, diam. 6 in. Bought (Bernal Collⁿ.), 2*l.* 7*s.* 3*d.* 1969*a.*-’55.

BOWL. Chinese porcelain. White inside, covered externally with crimson glaze. H. $2\frac{5}{8}$ in., diam. $10\frac{1}{2}$ in. Bought, 1*l.* 12*s.* 7114.-’60.

BOWL. Chinese porcelain. Pale chocolate colour, shaded, with raised gourd flowers outside in white; inside at bottom are two fish painted in *camàieu* of the same colour, giving the appearance of relief. H. $1\frac{3}{4}$ in., diam. $6\frac{3}{4}$ in. Bought, 3*l.* 7149.-’60.

A very good specimen of modern porcelain. Its purpose is to hold water in which bulbous plants are grown.

BOWL. Chinese porcelain. Escalloped edge, bands of blue, gold, and white, with flowers and birds, flowers also inside the bowl. H. $2\frac{3}{4}$ in., diam. $5\frac{3}{4}$ in. Given by Her Majesty the Queen. 7338.-’60.

A rice bowl such as is used by the middle or better classes.

BOWL. Chinese porcelain. Escalloped edge, bands of blue, gold, and white, with flowers and birds. H. $2\frac{1}{8}$ in., diam. $5\frac{3}{4}$ in. Given by Her Majesty the Queen. 7339.-’60.

BOWL. Chinese porcelain, black and green enamel ground painted with asters and other flowers. H. $6\frac{1}{2}$ in., diam. 8 in. Bought, 16*s.* 8*d.* 332.-’66.

A very coarse variety of porcelain designed to be used as a flower pot.

Box. Chinese porcelain; cup-shaped. Dark brown, with gold lacquer ornament, lined with white and green crackle. Modern. H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in. (Paris Exhibition, 1867.) Bought, 16*s.* 654.-’69.

This has more of the characteristics of Japanese than of Chinese porcelain.

Box and COVER. Chinese porcelain; on the sides a pattern of blue and gold foliage, on the cover a figure subject. H. $1\frac{1}{4}$ in., W. $2\frac{1}{2}$ in. Bought, 7*s.* 61.-’64.

The Chinese, in lieu of, or in addition to, signing their names to a document, the authenticity of which they desire to establish, invariably attach a stamp, or as it is called at Canton, a chop. This is made by a seal dipped in a mixture of vermilion and oil, or ink and oil, as the case may be, kept in a pad of cotton wool. The porcelain box and cover are designed to hold one of these pads. Great taste is frequently displayed in the painting of these pad boxes, and they are favourite objects of search by Chinese collectors.

CAP-STAND. Chinese porcelain. White crackle, with large cracks. H. $8\frac{1}{4}$ in., diam. $4\frac{3}{4}$ in. Bought, 1*l.* 7*s.*

6944.-'60.

This is the ware known as Foochow crackle, from the best specimens being met with at that city.

COFFEE POT. Chinese porcelain, dark green, flowered, supported by a light green and red kylin or dragon; mounted on a yellow pedestal. H. 9 in., W. 6 in. Bought (Bernal Collⁿ), 7*l.* 17*s.* 6*d.*

1970.-'55.

CUP and SAUCER. Chinese porcelain. Painted with lotus flowers, &c. Cup, H. 3 in., diam. $2\frac{3}{8}$ in. Saucer, diam. $6\frac{1}{2}$ in. Bought, 4*s.*

678.-'53.

CUP and PLATE. Chinese egg-shell porcelain. Yellow and pink borders, painted in the centre with flowers, the out-sides ground in rose colour. Cup, H. $1\frac{1}{2}$ in., diam. $2\frac{3}{8}$ in. Plate, diam. $4\frac{1}{2}$ in. Bought. (Bandinel Collⁿ.)

980.-'53.

This is a very good specimen of the finer porcelain made for domestic use during the Ming period (A.D. 1368-1644), and has formed portion of the dinner service of some official or other person in good circumstances. The cup answers the purpose of our European soup-plate; the plate is the equivalent of our side dish.

CUP. Chinese porcelain. With blue flowers. H. $2\frac{1}{2}$ in., diam. $2\frac{1}{4}$ in. Bought. (Bandinel Collⁿ.)

981.-'53.

This cup is evidently made for foreign use, from a foreign model, as evinced by its having a single handle, a peculiarity contrary to Chinese ideas of taste, which require everything to be balanced by a counterpart.

CUP and SAUCER. Chinese egg-shell porcelain. Painted with scrolls and flowers; Chinese official insignia in the centre. Cup, H. $1\frac{1}{2}$ in., diam. $2\frac{3}{4}$ in. Saucer, diam. $4\frac{1}{2}$ in. Bought. (Bandinel Collⁿ.)

985.-'53.

This is worthy of study as a very good specimen of modern egg-shell china.

CUP. Chinese pink shaded crackle porcelain. Octagonal; painted with Chinese books and manuscripts. H. $2\frac{3}{4}$ in., diam. $3\frac{1}{4}$ in. Bought. (Bandinel Collⁿ.)

3350.-'53.

This variety of porcelain is now made in Japan, and its form is rather Japanese than Chinese. Large quantities of it are to be met with in the shops of Shanghai, where it is sold as old Ming china.

CUP and SAUCER. Chinese porcelain. Lotus flowers in relief, gilded or bronzed. Cup, H. 3 in., diam. $2\frac{1}{2}$ in. Saucer, diam. $4\frac{3}{4}$ in. Bought. (Bandinel Collⁿ.)

3354.-'53.

This specimen is of very doubtful origin, having more of the characteristics of European than of Chinese manufacture.

CUP. Chinese porcelain. White, with incised inscription in the front. H. $2\frac{1}{2}$ in., W. $3\frac{3}{4}$ in. Bought. (Bandinel Colln.) 3359.-'53.

A specimen of one of the varieties of Chinese porcelain, the art of making which is now lost. The delicacy of colour and general artistic excellence of shape of the articles made in this ware are much admired by Chinese connoisseurs. The example before us represents a rhinoceros' horn cup, and was designed as an ornament for some scholar's table. The Chinese are very partial to pretty objects of this description, believing that they soothe the mind, and are of material assistance to the student of literature.

CUP and SAUCER. Chinese porcelain. Gold ground, white medallions with coloured flowers. Cup, H. $1\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in. Saucer, diam. $4\frac{1}{2}$ in. Bought. (Bandinel Colln.) 3361.-'53.

Comparatively modern Canton egg-shell.

CUP and SAUCER. Chinese (?) porcelain. Octagonal; painted with flowers and birds, and various utensils. Cup, H. $2\frac{3}{8}$ in., diam. $2\frac{5}{8}$ in. Saucer, diam. 5 in. Bought. (Bandinel Colln.) 3362.-'53.

This does not appear to be of Chinese manufacture; it is perhaps Japanese, if not European.

CUP, COVER and SAUCER. Chinese porcelain. Painted with female figures in landscapes and Chinese inscriptions on tablets. Cup, H. $4\frac{3}{8}$ in., diam. $4\frac{1}{4}$ in. Saucer, diam. $5\frac{3}{8}$ in. Bought. (Bandinel Colln.) 3363.-'53.

This beautiful specimen bears the chop of the Emperor Kienlung, of the present dynasty (A.D. 1736-1796). It is painted with subjects from the San kwo chi, the great historical romance of China. The same subjects treated in the same manner are generally found in the frescoes which line the temples in the north of China.

CUP and SAUCER. Chinese porcelain. Painted in blue with female figures and flowers. Cup, H. $1\frac{3}{8}$ in., diam. $1\frac{3}{4}$ in. Saucer, diam. $3\frac{1}{8}$ in. Bought. (Bandinel Colln.) 3365.-'53.

CUP. Chinese porcelain, two-handled, in pale celadon green, painted with flowers. H. $3\frac{1}{4}$ in., W. $3\frac{1}{2}$ in. Bought. 3s. 204.-'54.

This piece bears a Chinese mark, but it does not appear to be of Chinese design.

CUP and SAUCER. Chinese porcelain, green ground, with scrolls, painted with sprigs of flowers in coloured enamel. Cup, H. $2\frac{1}{4}$ in., diam. $4\frac{1}{2}$ in.; saucer, diam. 6 in. Bought (Bernal Colln.), 2l. 7s. 3d. 1969.-'55.

This ware, which is still made at the Canton manufactories, is much admired by the Southern Chinese.

CUP and SAUCER. Chinese crackle porcelain, green ground, with landscapes pencilled in gold on buff, lined with buff-coloured enamel. Cup, H. $2\frac{1}{8}$ in., diam. $3\frac{1}{2}$ in.; saucer, diam. $5\frac{3}{8}$ in. Bought (Bernal Colln.), 4*l.* 1996.-'55.

An attempt to represent enamelled ivory in porcelain. It has more the character of Japanese manufacture than of Chinese.

CUP and SAUCER. Chinese egg-shell porcelain. Painted with flowers and interlaced cord work. Cup, H. $1\frac{1}{8}$ in., diam. $2\frac{3}{4}$ in.; saucer, diam. $4\frac{1}{2}$ in. Bought, 15*s.* 3455.-'55.

CUP. Chinese porcelain. Perforated sides in stars, covered over with transparent glaze, blue medallion landscapes in front, and blue border. H. $2\frac{1}{2}$ in., diam. $2\frac{1}{2}$ in. Given by J. C. Robinson, Esq. 4818.-'58.

This curious ware is still made in Japan, from which place this specimen probably originally came.

CUP. Chinese porcelain. Yellow, leaf-shaped, with smaller leaves in relief; brown spout or handle, and a green leaf. H. $1\frac{1}{2}$ in., W. $5\frac{1}{2}$ in. by 5 in. Bought, 1*l.* 10*s.* 6875.-'60.

CUP. Chinese porcelain. Yellow, leaf-shaped, with smaller leaves in relief; brown spout or handle, and a green leaf. H. $1\frac{1}{2}$ in., W. $5\frac{1}{2}$ in. by 5 in. Bought, 1*l.* 10*s.* 6876.-'60.

CUP and SAUCER. Chinese porcelain. Painted with sun flowers, &c. Cup, H. $1\frac{3}{8}$ in., diam. $2\frac{1}{2}$ in.; saucer, diam. $4\frac{3}{8}$ in. Given by Her Majesty the Queen. 7342.-'60.

CUP. Chinese or Japanese porcelain. White, painted inside with a blue horse. Ancient. Set in a silver-gilt rim with two scroll handles of the 16th centy. H. $2\frac{1}{2}$ in., W. $5\frac{1}{4}$ in. Bought, 4*l.* 8489.-'63.

Most probably Japanese.

CUP and SAUCER. Chinese porcelain, with landscape subjects drawn in Europe (Germany?). 17th centy. H. of cup, $1\frac{1}{2}$ in., diam. of saucer, $4\frac{1}{2}$ in. Bought, 14*s.* 444, 444a.-'69.

This appears to be of Japanese manufacture, the design probably supplied by the Dutch.

CUP. Chinese porcelain, with subject of Coronus slain by Apollo, drawn in Europe. 17th centy. H. of cup, 3 in. Bought, 7*s.* 445.-'69.

This also appears to be rather Japanese than Chinese.

CUP and SAUCER. Chinese porcelain, painted with figures and gilt. H. of cup, $1\frac{5}{8}$ in., diam. of saucer, $4\frac{3}{4}$ in. Given by Mrs. Sykes. 1756, 1756a.-'69.

CUP and SAUCER. Nankin porcelain. Blue figures on white ground. Chinese. H. of cup, $1\frac{1}{2}$ in., diam. of saucer, $4\frac{1}{2}$ in. Given by Mrs. Field Gibson.

1764, 1764a.-'69.

DISH. Chinese porcelain. Celadon ground, painted with birds, insects, and flowers, in bright enamel colours. Modern. Diam. $14\frac{1}{8}$ in. Bought, 15s. 708.-'52.

An example of Canton ware, a very gaudy and brilliant porcelain, much liked by the Southern Chinese, and also largely produced in the shape of dessert services and other articles for the foreign market.

DISH. Chinese (?) porcelain, painted inside with concentric zones of crimson pellets and gold Arabic inscriptions between. Diam. 8 in. Bought (Bernal Colln.), 3l. 10s.

1944.-'55.

DISH. Chinese crackle porcelain. Dark celadon ground, with engraved flowers under the glaze. Diam. $15\frac{1}{2}$ in. Bought, 6l. 4534.-'58.

DISH. Chinese porcelain. Celadon crackle. Diam. $10\frac{1}{4}$ in. Bought, 13s. 6871.-'60.

DISH. Chinese porcelain. Crimson crackle. H. $2\frac{3}{8}$ in., diam. $8\frac{3}{8}$ in. Bought, 16s. 6877.-'60.

This is a meat dish of the old crimson porcelain already mentioned.

DISH. Chinese porcelain. Light blue ground, with foliage in darker colour under the glaze, giving the appearance of relief. H. $2\frac{1}{4}$ in., diam. $11\frac{3}{8}$ in. Bought, 2l. 15s.

6884.-'60.

DISH. Chinese porcelain. Sea-green crackle, edged with black. Diam. $14\frac{1}{4}$ in. Bought, 12s. 7109.-'60.

This ware is commonly met with in the districts near Amoy and Swatow.

DISH. Chinese porcelain. Covered with deep blue glaze; underneath are the six marks of the "Siouente" period.

About 1430. Diam. $8\frac{1}{4}$ in. Bought, 5s. 7111.-'60.

An example of an attempt to reproduce the celebrated deep blue porcelain known as Chai Yao and Yu Yao, and as Nankin blue, which is so much admired that broken pieces are cut and set as jewellery. A perfect specimen of the ware, if such exist, would command any price the owner might ask for it. This specimen appears to be old, and may possibly have been almost contemporaneous with the ware it seeks to rival.

DISH. Chinese porcelain. Covered with deep blue glaze; underneath are the six marks of the "Siouente" period.

About 1430. Diam. $8\frac{1}{4}$ in. Bought, 5s. 7112.-'60.

DISH. Chinese porcelain. Covered with deep blue glaze; underneath are the six marks of the "Siouente" period.

About 1430. Diam. $8\frac{1}{4}$ in. Bought, 5s. 7113.-'60.

FIGURE. Chinese white porcelain. Seated before a jar with a perforated cover, holding a ladle and saucer. H. 5 in.; base, $3\frac{1}{2}$ in. by 2 in. Bought. (Bandinel Colln.) 3761.-'53.

This is a modern ware made in imitation of the ancient white porcelain.

FIGURE of a PARROT. Chinese porcelain. Yellow body and green wings. H. $7\frac{3}{4}$ in., W. $3\frac{1}{2}$ in. Bought. (Bandinel Colln.) 3210a.-'53.

FIGURE of a JOSS or DEITY. Chinese porcelain, turquoise ground, mounted in ormolu as a candelabrum; on the branches are flowers in Dresden porcelain. Mounting, &c., German. 18th centy. (Formerly in Queen Charlotte's Collection.) H. $4\frac{1}{2}$ in., base 3 in. by $2\frac{1}{2}$ in. Bought (Bernal Colln.), 87. 1995.-'55.

In the south of China every man devotes a portion of his dwelling to the purposes of religion. If rich, he has a little temple within his outer gates. If unable to devote a special chamber, the chief portion of his parlour is given up to the particular joss or deity he reverences, which is generally the Deity of Fire or of Wealth. If so much space cannot be spared, then hung up somewhere out of the way will be found the shrine or miniature temple holding his deity, surrounded by cups of wine, fruits, cakes, joss-sticks, and such other offerings as are supposed to propitiate it.

FIGURE of a JOSS or DEITY. Chinese porcelain, turquoise ground, mounted in ormolu as a candelabrum; on the branches are flowers in Dresden porcelain. Mounting, &c., German. 18th centy. (Formerly in Queen Charlotte's Collection.) H. $4\frac{1}{2}$ in., base 3 in. by $2\frac{1}{2}$ in. Bought (Bernal Colln.), 87. 1995a.-'55.

FIGURE. Chinese porcelain, of a female deity, seated on a lotus flower. H. 9 in. Bought, 15s. 3327.-'56.

These images form an essential part of the trousseau of a Chinese bride, representing the Goddess of Mercy, the deity almost universally worshipped by Chinese married women. In the north of China the custom of domestic religious service is less common than in the south, devotional exercises being generally compressed into periodically recurring festivals; but at Canton or Foochow every woman, however poor, will have a representation of Kwan Yin in the room in which she sleeps, and her first care will be to see that the incense sticks are constantly burning before the goddess who presides over midwifery and the rearing of children. By some it has been thought that these images originally represented the Virgin and Child, as they much resemble those to be found in Roman Catholic churches in China; but whether originally springing from Christianity or not, the cult of the Queen of Heaven does not appear to have been introduced as Christian into China.

FIGURE of a KYLIN or DRAGON. Chinese porcelain. Painted purple and green. H. $4\frac{3}{4}$ in., L. 4 in. Bought, 27 7s. 6943.-'60.

In the south of China, especially in the district of Chao Chao Fu, there exists an universal belief in an evil spirit or influence in the air, which, unless repelled, will cause sickness and death to all it overshadows. One mode of repelling it is the erection of a tablet facing the object whence the noxious

influence proceeds, which tablet is believed to have the effect of throwing it back. Another mode is the setting up of an open-mouthed monster to swallow or frighten it away. As the influence is supposed to be especially cast by an overtopping roof, the tablets or monsters, as the case may be, have generally to be fixed in the open air on the surrounding roofs, and this has led to the general adoption of pottery as the best material to stand exposure, although they are not unfrequently met with in common plaster. The superstition is known by the same name as that called Fung shui in the north, which has been already explained to originate in a perceptive and artistic love for the harmonies and beauties of nature; but it is totally different in character, and probably in origin.

INCENSE BURNER. Chinese porcelain. Resting on three feet, dark blue ground with white flowers. H. $3\frac{1}{2}$ in., diam. 9 in. Bought, 11s. 6880.-'60.

JAR. Chinese white crackle porcelain. Ovoid; wide mouth. H. $8\frac{1}{4}$ in., diam. $4\frac{1}{2}$ in. Bought, 11. 108. 672.-'52.

It used to be believed that all crackle was necessarily ancient, but this is not the case. It is manufactured largely at the present day, and may be found in abundance in the shops of Shanghai and Foochow. A distinguishing feature of ancient crackle is the existence of cracks of different depth, the appearance of which is imitated in more modern wares by the process of cracking each layer of glaze by a sudden alteration of temperature. At Foochow an imitation crackle is frequently found, in which the lines or cracks are simply painted under the glaze. Another process often resorted to, in order to get the appearance of lines of different depth, is painting the broad lines and cracking the fine ones by the process above mentioned.

The origin of the art is to be found in the Chinese love of the antique, and their desire to reproduce in their modern imitations the effects which time, heat, and moisture had concurred to produce in the imperfectly glazed specimens of ancient times. A large quantity of the spurious, that is modern, crackle has found its way to Europe; but it may generally be easily detected by the regularity and evenness of its cracks, or of the painted lines purporting to be cracks. In the ancient crackle it is rarely that the whole surface is covered with cracks.

Large crackle is commonly to be found in the garden seats, spittoons, and other large objects offered for sale in the shops of Shanghai. Small crackle, called by the French *Truitée*, is more met with at Amoy and Swatow, in the districts surrounding which it is largely used for temple ornaments, incense holders, &c.

JAR. Chinese porcelain. Square; painted with full length portrait figures in Chinese costumes. H. $8\frac{3}{4}$ in., W. $4\frac{1}{2}$ in. Bought, 5l. 718.-'53.

A modern ware made in large quantities for the Canton market.

JAR. Chinese porcelain. Cylindrical; deep blue ground, with dragons and leaves in white and green enamel. H. 4 in., diam. $3\frac{1}{2}$ in. Bought, 1l. 5s. 734.-'53.

JAR. Chinese porcelain. Painted with landscape subjects and figures of ladies engaged in various amusements. H. $16\frac{1}{4}$ in., diam. $7\frac{1}{2}$ in. Bought, 8l. 1026.-'53.

A very handsome specimen of old Ming china, anterior to A.D. 1644, well worth the study of any one who desires to appreciate the spirit of Chinese art

during one of its most successful periods. The subject represents a Chinese garden party, and the jar was probably designed to be placed in the reception room of a person of rank.

JAR and COVER. Chinese porcelain. With branches, vases, &c., in relief, in proper colours on white ground. H. $17\frac{1}{2}$ in., diam. $8\frac{1}{2}$ in. Bought, 9*l*. 2738.-'53.

JAR and COVER. Chinese porcelain. With branches, vases, &c., in relief, in proper colours on white ground. H. $17\frac{1}{2}$ in., diam. $8\frac{1}{2}$ in. Bought, 9*l*. 2739.-'53.

JAR and COVER. Chinese porcelain. Painted with flowers and birds. H. $14\frac{1}{8}$ in., W. $5\frac{3}{8}$ in. Bought, 2*l*. 2928.-'53.

JAR. Chinese porcelain. Pear-shaped; white ground, coloured decorations of dragons and flowers. H. 18 in., diam. 9 in. Bought, 8*l*. 3022.-'53.

This shape was a very favourite one with the artists of the Ming period, and the specimen is well worth attention, although of somewhat coarse manufacture.

JAR and COVER. Chinese porcelain. Painted with birds and flowering shrubs. H. 14 in., diam. $5\frac{1}{2}$ in. Bought, 2*l*. 3024.-'53.

JAR. Chinese porcelain. Oviform, round the centre a wide band of yellow floriated ornament, with violet flowers on green ground, the upper and lower parts white, painted with blue animals and scrolls in compartments. H. $8\frac{1}{2}$ in., diam. $7\frac{1}{2}$ in. Bought, 8*l*. 4396.-'57.

This variety of porcelain is frequently met with in the north of China, the coarse, bold, type of decoration apparently meeting favour with the Tartars, and those whose tastes have been influenced by them.

JAR. Chinese porcelain. Deep crimson crackle, with belt in imitation of bronze, and mask handles. H. $14\frac{1}{2}$ in., diam. $10\frac{1}{2}$ in. Bought, 4*l*. 4*s*. 6829.-'60.

A coarse description of pottery made to suit the rude taste introduced by the Tartars into the north of China.

JAR. Chinese porcelain. Turquoise crackle, with perforated handles, engraved with flowers and dragons. H. 2 ft. 1 in., diam. $10\frac{1}{2}$ in. Bought, 21*l*. 6833.-'60.

JAR. Chinese blue Nankin stone-ware. Globular, pencilled with figures and flowers. H. 14 in., diam. $15\frac{1}{2}$ in. Bought, 1*l*. 6840.-'60.

JUG and COVER. Chinese blue and white porcelain. Mounted in silver. H. $5\frac{1}{2}$ in., W. $4\frac{1}{8}$ in. Bought. (Bandinell Collⁿ.) 2502.-'53.

JUG. Chinese porcelain. White ground, painted in blue with fruit and ornaments; the handle in form of a lizard; marked underneath with six Chinese characters in blue. H. $9\frac{3}{4}$ in., diam. 6 in. Bought, 3*l.* 8*s.* 6946.-'60.

The shape of this jug is so very un-Chinese, and it is so utterly unadapted for any ordinary Chinese purpose, that, although it bears the mark of the Siouente period of the Ming dynasty, and although the lizard handle is in Chinese style, there is reason to believe that the specimen, if made in the East, was made for some Dutch resident in Japan. In old days, the class of Chinese with whom Europeans came in contact were much too obstinate and repellent to be capable of so great a concession to foreign ideas as the manufacture of this jug betokens. The Siouente mark, the mark of the period in which some of the finest Chinese porcelain was made, may have been unconsciously adopted by some European imitator, or consciously and deliberately counterfeited by some Japanese, the potters of Nagasaki and other places in Japan being addicted to the forgery of Chinese marks.

JUG or TEA POT. Chinese porcelain, octagonal form; with blue mandarins and ornaments; mounted in silver-gilt, the foot and cover chased with birds, flowers, and cartouches. The mounting English. Hall marks for the year 1585. H. 10 in., W. $6\frac{3}{4}$ in. by $4\frac{1}{2}$ in. Bought, 7*l.* 7915.-'62.

A coarse ware similar to this is still made.

KYLIN, or LION. White Chinese porcelain. On a square pedestal. H. 5 in., base $2\frac{1}{4}$ in. by $1\frac{3}{4}$ in. Bought. (Bandinel Collⁿ.) 3760.-'53.

These figures are very commonly met with at Canton. They represent lions guarding the gates of temples, and are almost as characteristic of China as are the national dragons. The type from which they are copied seems to be the lion dog of Pekin, which they distantly resemble.

PILGRIM'S BOTTLE. Chinese porcelain. Flattened globular form; mottled crimson ground, with loops on each side. H. $8\frac{1}{4}$ in., W. $6\frac{1}{2}$ in. Bought, 3*l.* 3*s.* 6872.-'60.

PLATE. Chinese porcelain. Painted with flowers. Diam. $4\frac{3}{4}$ in. Bought, 3*s.* 3*d.* 677*a.*-'53.

PLATE. Chinese porcelain. Painted with flowers and butterflies in opaque colours. Diam. $7\frac{3}{4}$ in. Bought, 5*s.* 723.-'53.

PLATE. Chinese egg-shell porcelain. The centre pencilled with black hatched flowers on gold ground, red and gold borders, rose-coloured border outside. Diam. $8\frac{1}{4}$ in. Bought. (Bandinel Collⁿ.) 1455.-'53.

PLATE. Chinese blue and white porcelain. Diam. 9 in. Bought, 1*s.* 2525.-'53.

PLATE. Chinese (?) porcelain. White ground, with two belts of Arabic inscriptions inside; ornamented externally with a broad band of deep blue, on which are crosses or stars, and crescents and medallions of Arabic inscriptions. Diam. $11\frac{3}{8}$ in. Bought. (Bandinel Collⁿ.) 2969.-'53.

PLATE. Chinese porcelain. White ground, coarsely painted border, with scrolls, flowers, &c., in the European style. Diam. $8\frac{3}{4}$ in. Bought. (Bandinel Collⁿ.) 3772.-'53.

PLATE. Chinese porcelain, painted with an open lotus flower in the centre, blue leaf border. Diam. $9\frac{1}{8}$ in. Bought, 10s. 714.-'54.

PLATE. Chinese porcelain, rose-coloured enamel ground, pencilled with scrolls and conventional ornaments in crimson. Diam. 8 in. Bought (Bernal Collⁿ.), 2*l*. 12*s*. 6*d*. 1945.-'55.

PLATE. Chinese porcelain, red and black margin, with white medallions of purple flowers, in the centre, a Chinese lady playing a guitar. Diam. $8\frac{3}{4}$ in. Bought (Bernal Collⁿ.), 1*l*. 15*s*. 1947.-'55.

Made for the foreign market, but beautifully painted.

PLATE. Chinese porcelain, black ground, with green and crimson flowers and leaves; an open scroll in centre painted with flowers and turned up with pink. 1947*a*.-'55.

PLATE. Chinese egg-shell porcelain, white ground, painted with two men, vases, and a basket of chrysanthemums; rose coloured border underneath. Diam. $8\frac{1}{4}$ in. Bought (Bernal Collⁿ.), 2*l*. 15*s*. 1985.-'55.

A very beautiful specimen of Ming porcelain, decorated in the style most approved at Soochow, the centre of Chinese civilization.

PLATE. Chinese egg-shell porcelain, painted with flowers in compartments, gold diaper ornament between; rose-coloured border underneath. Diam. $8\frac{1}{8}$ in. Bought (Bernal Collⁿ.), 2*l*. 15*s*. 1985*a*.-'55.

PLATE. Chinese egg-shell porcelain, with flowers pencilled in black on gold ground, and with crimson and gold borders; the outside grounded in rose colour. Diam. $8\frac{1}{8}$ in. Bought (Bernal Collⁿ.), 5*l*. 5*s*. 1986.-'55.

PLATE. Chinese egg-shell porcelain, painted in blue, with a lady playing music at a table, an attendant, vases, &c.; blue scroll border. Diam. $8\frac{3}{8}$ in. Bought (Bernal Collⁿ.) 5*l*. 15*s*. 1987.-'55.

PLATE. Chinese egg-shell porcelain, painted in the centre with a lady and two attendants, vases, &c., pink edge and green flowered margin; rose-coloured border underneath. Diam. $7\frac{1}{2}$ in. Bought (Bernal Colln.), 2*l.* 2*s.* 1988.-'55.

PLATE. Chinese egg-shell porcelain, flowers and fruit in the centre, pink border, and blue, green, and drab compartments of small flowered diaper; rose-coloured border under. Diam. $7\frac{1}{4}$ in. Bought (Bernal Colln.), 2*l.* 17*s.* 6*d.* 1989.-'55.

PLATE. Chinese egg-shell porcelain, painted in the centre with baskets of flowers; purple-flowered margin, with white medallions of flowers; ruby-coloured border under. Diam. $8\frac{1}{4}$ in. Bought (Bernal Colln.), 2*l.* 17*s.* 6*d.* 1989*a.*-'55.

PLATE. Chinese egg-shell porcelain, painted in the centre with flowers, green border, deep blue margin with gold scrolls, pink edge. Diam. $8\frac{3}{8}$ in. Bought (Bernal Colln.), 5*l.* 1990.-'55.

PLATE. Chinese egg-shell porcelain, painted with two cocks and flowers, pink-flowered margin; rose-coloured border under. Diam. $8\frac{1}{4}$ in. Bought (Bernal Colln.), 3*l.* 10*s.* 1992.-'55.

PLATE. Chinese egg-shell porcelain, painted in the centre with two cocks, green border, and pink-flowered margin, and white medallions of flowers. Diam. 8 in. Bought (Bernal Colln.), 3*l.* 10*s.* 1992*a.*-'55.

PLATE. Chinese egg-shell porcelain, painted in the centre with a river scene and boats, pink border, blue-flowered margin, with medallions of flowers; rose-coloured border under. Diam. 8 in. Bought (Bernal Colln.), 4*l.* 4*s.* 1993.-'55.

PLATE. Chinese egg-shell porcelain, painted with aquatic birds and flowers, pink-flowered margin; rose-coloured border under. Diam. $8\frac{1}{4}$ in. Bought (Bernal Colln.), 4*l.* 5*s.* 1994.-'55.

PLATE. Chinese egg-shell porcelain, white ground, enamelled with a basket of flowers in the centre, and flowers on the margin, the outside grounded in rose colour. Diam. $8\frac{1}{4}$ in. Bought (Bernal Colln.), 4*l.* 5*s.* 1994*a.*-'55.

PLATE. Chinese porcelain. Turquoise mottled crackle (imperfectly glazed underneath). Diam. $11\frac{1}{4}$ in. Bought, 27. 6831.-'60.

PLATE. Chinese porcelain. Drab ground; painted with a group of flowers in the centre; green and brown trellis border, with medallions of flowers. Diam. $10\frac{3}{8}$ in. Bought, 3s. 6d. 7101.-'60.

PLATE. Chinese porcelain. White ground; painted with chrysanthemums and roses. Diam. 9 in. Given by Her Majesty the Queen. 7341.-'60.

PLATEAU. Chinese porcelain, white ground, painted with two quails and chrysanthemums; the border decorated with flowers in opaque white enamel. Diam. 11 in. Bought (Bernal Collⁿ), 17. 15s. 1948.-'55.

PLATEAU. Chinese porcelain, white ground with coloured flowers. Diam. $13\frac{1}{2}$ in. Given by Miss Barrett. 956.-'68.

SAUCER. Chinese porcelain. Painted with flowers and fruit. Diam. $4\frac{1}{2}$ in. Bought, 6s. 6d. 730.-'53.
Common egg-shell.

SAUCER. Chinese porcelain. Painted in the centre with two cocks. Diam. $4\frac{3}{4}$ in. Bought. (Bandinel Collⁿ) 3358.-'53.

Very fine egg-shell. The subject of the two cocks is a very favourite one.

SAUCER. Chinese porcelain. Diam. $6\frac{1}{2}$ in. Bought, 2s. 3827.-'53.

SAUCER. Chinese egg-shell porcelain, painted with emblems apparently from European designs. Diam. $5\frac{1}{2}$ in. Bought, 3s. 203.-'54.

The awkward way in which the European designs have been carried out is a good proof of the genuine character of the article.

SAUCER. Chinese egg-shell porcelain, painted with flowers on white; rose-coloured border under. Diam. 6 in. Bought (Bernal Collⁿ), 17. 16s. 9d. 1991.-'55.
Cantonese egg-shell.

SAUCER. Chinese egg-shell porcelain, painted with large chrysanthemums, grounded outside in pink. Diam. 6 in. Bought (Bernal Collⁿ), 17. 16s. 9d. 1991a.-'55.

A beautifully painted specimen, typical of the Kiang-se egg-shell.

SAUCER. Chinese egg-shell porcelain, painted with red and yellow flowers; rose-coloured border under. Diam. $6\frac{1}{4}$ in. Bought (Bernal Collⁿ), 17. 16s. 9d. 1991b.-'55.

Foochow egg-shell.

SAUCER. Chinese egg-shell porcelain, white, painted with flowers on a single stem; rose-coloured border underneath. Diam. $6\frac{1}{4}$ in. Bought (Bernal Collⁿ), 17. 16s. 9d. 1991c.-'55.

SNUFF BOTTLE. Chinese porcelain, enriched with dragons in relief, apparently an imitation of ivory carving. H. 3 in., W. 2 in. Bought, 2l. 2s. 686.-'54.

An old and rare example. A spoon for taking out the snuff is attached to the cover.

SPOON. Chinese porcelain; white ground, with flowers and leaves. L. $6\frac{1}{2}$ in. Bought, 7s. 60.-'64.

A very good specimen of the porcelain made at the Imperial factory at Kingtechin about a hundred years ago, the time of Kien-lung, whose chop it bears. Although apparently awkward in shape it is not badly adapted to the purpose for which it has been designed, that is for use both as a soup or gravy ladle, and as a plate. The Chinaman uses his chopsticks in lieu of a spoon to stir anything requiring it, and either takes his soup in a solid form, that is mixed with and absorbed in rice, or else drinks it direct from a bowl.

STAND. Chinese porcelain. Hexagonal, with blue enamel borders on each side painted with flowers; within which is a medallion of landscapes and Chinese inscriptions; perforated panels. H. $5\frac{1}{2}$ in.; diam. 8 in. Bought, 4l. 17s. 6d. 7103.-'60.

TABLET or LANDMARK. Chinese white porcelain. Covered with floriated ornament and Chinese inscriptions, in blue. Modern. H. 2 ft., W. 14 in. by 4 in. Bought, 3l. 3020.-'52.

A very fine specimen of a ware brought largely to Canton from the potteries in the province of which that city is the capital. From the inscription it would appear to have formed one of the boundary stones of a temple, from which some foreign "Barbarian" has removed it.

TAZZA. Chinese porcelain. Deep turquoise ground, with raised leaf ornament outside the bowl. H. $7\frac{1}{4}$ in.; diam. 9 in. Bought, 7l. 6834.-'60.

TEA POT. Chinese porcelain. The sides ornamented with large coloured rosettes in relief; two kyilins form handle and spout. H. $3\frac{1}{2}$ in., W. $6\frac{1}{2}$ in. Bought. (Bandinel Collⁿ) 3364.-'53.

This would appear to be a foreign imitation of Chinese porcelain.

TEA POT. Chinese porcelain, black ground, with coloured flowers, and medallions of flowers on white. H. $3\frac{1}{2}$ in., W. 6 in. Bought, 1*l.* 5*s.* 684.-'54.

This description of teapot is in ordinary use by the middle and lower classes.

TEA POT. Chinese porcelain, in form of a fish, of manganese brown enamel, green handle and spout. H. $5\frac{1}{4}$ in., W. $5\frac{1}{2}$ in. Bought (Bernal Collⁿ), 4*l.* 4*s.* 1997.-'55.

TEA POT. Chinese porcelain. Cream-coloured, with the handle and spout in the form of grotesque animals. H. 6 in., W. $5\frac{1}{2}$ in. Bought, 5*l.* 12*s.* 6*d.* 6822.-'60.

This is a specimen of the antique white porcelain which is so highly prized in China, and which, next to the old Nankin blue, fabled when placed in water to cast a radiance like the sapphire, ranks as the most perfect result attained by Ceramic artists.

TILES, two. Chinese glazed earthenware, with flower pattern in blue and in blue and gold on white ground. From Cairo. $7\frac{1}{2}$ in. square. Bought, 12*s.* 1514, 1514*a.*-71.

TRAY. Chinese porcelain. Leaf-shaped, mottled green glaze; on the under side is foliage in full relief. Diam. $7\frac{1}{4}$ in. Bought, 3*s.* 6*d.* 7108.-'60.

This tray answers to the European inkstand, being intended to hold the ink, water, and other requisites for writing, which, if scattered on the table, might soil the paper.

TRAY. Chinese porcelain. Turquoise green, in the form of a water-lily leaf, on the upper edge of which is a lizard, a lotus flower, and lotus seed. Antique. H. $1\frac{1}{2}$ in., diam. $9\frac{1}{2}$ in. Bought, 6*l.* 10*s.* 697.-'68.

Part of the furniture of the study table.

TRAY. Chinese porcelain. Leaf-shaped, with waved edge. With blue border, gilt scroll and floral patterns, and shield of arms in proper tinctures supported on a tree. 18th cent^y. L. $16\frac{1}{4}$ in., W. 13 in. Presented to Sir Matthew, father of Sir Harry Fetherstonhaugh, Bart., of Up Park, Sussex, and given by Lady Fetherstonhaugh. 50.-'70.

These are relics of the good old days of the Honourable East India Company, and illustrate what has been already said with regard to the jug (No. 6946.-'60), whose Chinese origin is doubted. These specimens have been probably made at the same pottery from which some of the finest Canton jars have been turned out, but the artist being unable or unwilling to grasp the spirit of the design placed in his hands, the result is awkward and unpleasing.

TUREEN, COVER, and STAND. Chinese porcelain. With blue border, gilt scroll and floral patterns, and shield of arms in proper tinctures supported on a tree. 18th cent^y. L. of tureen, $12\frac{1}{2}$ in., H. of tureen and cover, $6\frac{1}{2}$ in.; stand, $12\frac{3}{8}$ in. by $10\frac{1}{4}$. Presented to Sir Matthew,

father of Sir Harry Fetherstonhaugh, Bart., of Up Park, Sussex, and given by Lady Fetherstonhaugh.

49 to 49b.-'70.

VASE. Chinese porcelain. Bottle-shaped, chocolate-brown glaze; the neck surrounded by a dragon enamelled in colours, in full relief. Modern. H. $23\frac{1}{2}$ in., diam. $11\frac{1}{4}$ in. Bought, 10*l*. 3080.-'52.

This very coarse ware is made for the external decoration of temples, a style of architecture very common in the south of China. The vases with dragons, birds, and other figures in porcelain or earthenware, form the ornamentation of the ridge of the roof.

VASE. Chinese blue-mottled crackle porcelain. H. $12\frac{1}{4}$ in., diam 6 in. Bought, 8*l*. 673.-'53.

VASE. Chinese egg-shell porcelain. Oviform; blue ground, with white rings and raised white flowers; on each side two large coloured medallions of Chinese figures in a landscape with buildings. H. $14\frac{3}{4}$ in., diam. 7 in. Bought, 8*l*. 3015.-'53.

The decoration of this vase is in the higher style of Chinese art, and it is altogether a very good specimen of a kind of porcelain which has not been manufactured since the Taeping rebellion devastated the pottery districts of China.

VASE. Chinese celadon crackle porcelain. With brown medallions of oriental characters, and band with flowers. H. $8\frac{1}{2}$ in., diam. $8\frac{1}{2}$ in. Bought, 14*l*. 3018.-'53.

This appears to be a genuine antique, the crackle resulting more from age than from design. It has probably been taken from some temple, where it has been used for holding incense, and it may be presumed to belong to the period between the decadence of the art of founding bronze, and its restoration under the Ming emperors. The characters on it express the essence of the prayer of every Chinese devotee, viz., Long life, Ample means, Happiness, and Family. These are desired by one and all, and the characters representing them are placed on sacred vessels in order to keep their deities mindful of the return expected for the honour and worship paid them. Above these characters are four of the "eight diagrams," representing earth, air, fire, and water.

VASE. Chinese porcelain. White ground, with coloured enamel birds, dragons, and foliage. H. $25\frac{1}{2}$ in., diam. $15\frac{3}{4}$ in. Bought, 25*l*. 3021.-'53.

The style of this vase is free and bold, and the colour good.

VASE. Chinese porcelain. White ground, enamelled with coloured rockwork, flowers, and birds. H. $14\frac{1}{2}$ in., diam. $5\frac{1}{2}$ in. Bought, 2*l*. 3023.-'53.

The chrysanthemum is as great a favourite with the Chinese as the tulip used to be with the Dutch. Hence it is frequently represented on their porcelain.

VASE. Chinese brown crackle porcelain. Pear-shaped, with a loop or handle on either side. H. 5 in., diam. $4\frac{3}{4}$ in. Bought. (Bandinel Colln.) 3352.-'53.

This represents the old water-bottle slung by a cord over the soldier's shoulders for use on the march.

VASE. Chinese porcelain. Celadon ground in form of a gourd, with raised stalk, leaves, and flowers on one side. H. $8\frac{3}{4}$ in., diam. $4\frac{1}{2}$ in. Bought. (Bandinel Colln.) 3353.-'53.

VASE. Chinese porcelain, blue ground, with bronzed scroll work and flowers in relief, elephant-head handles. H. $19\frac{1}{2}$ in., diam. $15\frac{3}{4}$ in. Bought, 40*l*. 324.-'54.

The ware is somewhat coarse, but the design is in good Chinese taste.

VASE. Chinese porcelain. Light blue ground, with celadon green leaves; round the neck medallions of grotesque animals; elephant-head handles. H. $9\frac{1}{4}$ in., diam. $7\frac{1}{2}$ in. Bought, 3*l*. 10*s*. 6823.-'60.

VASE. Chinese porcelain. Turquoise crackle; oviform, with wide mouth. H. 14 in., diam. $7\frac{3}{4}$ in. Bought, 6*l*. 10*s*. 6828.-'60.

A common crackle similar to this is now frequently met with at Swatow, being made at the potteries near there.

VASE. Chinese porcelain. Tripod form; purple ground, with flowers in relief, and two stalk handles. H. $5\frac{1}{2}$ in., diam. $4\frac{3}{4}$ in. Bought, 3*l*. 6835.-'60.

VASE. Chinese porcelain. Crimson crackle, pear-shaped. H. $16\frac{1}{2}$ in., diam. $9\frac{1}{2}$ in. Bought, 3*l*. 5*s*. 6837.-'60.

Intended for garden decoration.

VASE. Chinese porcelain. Oviform; wide mouth, crimson ground, lined with white. H. $10\frac{1}{8}$ in., diam. 7 in. Bought, 1*l*. 11*s*. 6873.-'60.

VASE. Chinese porcelain. Mottled crimson, green and white; elephant-head handles; lined with white. H. $7\frac{3}{4}$ in., diam. $7\frac{1}{2}$ in. Bought, 10*l*. 10*s*. 6874.-'60.

VASE. Chinese porcelain. Black glaze, splashed with brown, in imitation of bronze; stag's-head handles. H. $13\frac{1}{4}$ in., diam. 9 in. Bought, 2*l*. 6878.-'60.

VASE. Chinese porcelain. Pear-shaped; blue and green mottled ground. H. $11\frac{1}{2}$ in., diam. 9 in. Bought, 2*l*. 10*s*. 6879.-'60.

VASE. Chinese porcelain. Wide mouth, of very dark blue crackle. H. $12\frac{1}{4}$ in., diam. $7\frac{1}{4}$ in. Bought, 2*l.* 10*s.* 6880.-'60.

An imitation of the old Nankin blue ware, now lost. This specimen is of rather coarse manufacture, but the colour is good.

VASE. Chinese porcelain. Black glaze. H. $21\frac{3}{4}$ in., diam. 10 in. Bought, 2*l.* 2*s.* 6881.-'60.

VASE. Chinese porcelain. Old celadon crackle. H. 13 in., diam. 11 in. Bought, 3*l.* 15*s.* 6887.-'60.

VASE. Chinese porcelain. Oviform; painted in the centre with a bird and flowers; at the bottom, vertical stripes of white, blue, red, green, and yellow. H. $9\frac{3}{4}$ in., diam. $5\frac{1}{4}$ in. Bought, 3*s.* 6*d.* 6941.-'60.

VASE. Chinese stoneware. Blue egg-roe crackle. H. 15 in., diam. $9\frac{3}{4}$ in. Bought, 3*l.* 10*s.* 6945.-'60.

VASE. Chinese porcelain. Globular; blue flowers and scrolls on yellow ground. H. $4\frac{3}{4}$ in., diam. 5 in. Bought, 2*l.* 7*s.* 6*d.* 6948.-'60.

This is an oil jar. It appears to have been made at the celebrated Imperial porcelain manufactory at King Te Chin.

VASE. Chinese porcelain. Flattened elliptic form; white, mottled with purple, blue, and brown; mask handles. H. $6\frac{1}{2}$ in., W. $3\frac{1}{2}$ in. Bought, 1*l.* 15*s.* 6950.-'60.

The decoration is intended to represent the remains left by a great fire.

VASE. Chinese porcelain. Wide mouth; deep yellow glaze. H. 11 in., diam. 7 in. Bought, 1*l.* 6952.-'60.

This kind of porcelain is extensively used in the south of China for the decoration of the roofs of temples; it is also largely exported to Siam, Cochin China, and elsewhere, for the ornamentation of the mansions of wealthy Chinese merchants.

VASE. Chinese porcelain. Globular; yellow ground, with large blue scroll of flowers and leaves, and blue dragons as borders. H. $13\frac{1}{2}$ in., diam. $10\frac{1}{2}$ in. Bought, 2*l.* 17*s.* 6*d.* 6953.-'60.

VASE. Chinese porcelain. Oviform; wide mouth; painted in blue, with scroll ornament, foliage, &c. H. $30\frac{1}{2}$ in., diam. $16\frac{1}{2}$ in. Bought, 9*l.* 6955.-'60.

Intended to be placed on a stand in the little courtyard in front of the hall of Chinese houses, in which the owner receives his friends.

VASE. Chinese porcelain. Blue ground, with white flowers; square ornaments in medallions on each side. H. $10\frac{3}{4}$ in., diam. $5\frac{1}{2}$ in. Bought, 1*l.* 6957.-'60.

The character on the medallion means "happiness."

VASE. Chinese porcelain. Yellow crackle; elephant-head handles. H. $8\frac{1}{2}$ in., diam. 6 in. Bought, 1*l.* 18*s.* 6958.-'60.

Made to suit Tartar taste, and, like most of the elephant-head handled ware, manufactured during the present dynasty.

VASE. Chinese porcelain. Oviform; painted with vases of flowers, cushions, stools, &c. H. 6 in., diam. $3\frac{1}{2}$ in. Bought, 6*s.* 6*d.* 7105.-'60.

An old specimen, rough, but vigorous in execution.

VASE. Chinese porcelain. Celadon ground, with designs in darker colour, under the glaze, of floriated scrolls; lion's-head handles in imitation of bronze. H. $7\frac{3}{4}$ in., diam. $5\frac{1}{2}$ in. Bought, 4*l.* 10*s.* 7227.-'61.

This ware is now commonly to be met with at Shanghai.

VASE. Chinese porcelain. Celadon ground; in the form of leaves rolled together. H. $9\frac{1}{2}$ in., diam. 3 in. Bought, 3*l.* 10*s.* 7828.-'61.

This represents the plantain just springing up. A very good specimen of a good although modern school, which has been followed and improved upon by European manufacturers.

VASE. Chinese porcelain. Pear-shaped, blue bands at top and bottom and round the centre, yellow ground between; elephant-head handles. H. $5\frac{3}{4}$ in., diam. 7 in. Bought, 1*l.* 10*s.* 7803.-'63.

Apparently antique. Originally it would have had a cover, which has been lost.

VASE. Chinese blue Nankin porcelain. Bottle shaped. H. 14 in., diam. $9\frac{1}{4}$ in. Bought, 4*l.* 5*s.* 7804.-'63.

This form has been adopted for the water-bottles which Europeans in China use instead of jug-shaped ewers to hold water for washing purposes.

VASE. Chinese porcelain. Bottle-shaped with wide neck, the back flat with ears for suspension; yellow ground with floral arabesque, and an inscribed tablet in front. H. $8\frac{1}{4}$ in. Bought, 2*l.* 10*s.* 59.-'64.

Intended to be hung on the wall beside the student's desk to hold match papers, &c. All this ware is supposed to have been made for Imperial use, but it is now in common circulation.

VASE and COVER. Bowl-shaped; white Chinese porcelain with blue ornament, mounted in gilt metal of Louis XV. style. H. 13 in., diam. 8 in. Bought, 35*l.* 286.-'64.

Made originally for domestic purposes, to hold preserves, &c. in the store room.

VASE. Chinese porcelain; painted with figures traversing the sea upon various fishes. A descriptive verse with inscription in Chinese characters. H. 1 ft. 8 $\frac{1}{2}$ in., diam. 8 $\frac{1}{4}$ in. (Paris Exhibition, 1867.) Bought, 80*l*. 651-'69.

This beautiful vase cannot be called antique, as it bears a mark of the present dynasty, showing it to be later than A.D. 1646. It has, however, quite the appearance of a genuine antique, and it is worth noting that the descriptive verse appears to have been painted subsequent to the original decoration, a not uncommon practice with genuine antiques. In some cases the subject itself is added to, new figures being painted on, or, more often, floral ornaments introduced.

VASE. Chinese pure porcelain enamel, such as is used in the Imperial Manufactory. Modern. H. 8 $\frac{1}{2}$ in., diam. 5 $\frac{1}{4}$ in. (Paris Exhibition, 1867.) Bought, 48*l*. 653-'69.

Bears the chop of Kienlung (A.D. 1736-1796). A glass ware very similar to this is now made in Germany and imported into China.

WINE CUP. Chinese porcelain, dark ruby ground, with medallions of figures. H. 1 $\frac{1}{2}$ in., diam. 2 $\frac{3}{4}$ in. Bought, 4*s*. 491-'54.

This is a Cantonese ware of second-rate quality, made for use among the shopkeeping class.

WINE POT. Chinese porcelain. Turquoise ground; of hexagonal form. H. 6 $\frac{1}{2}$ in., W. 6 $\frac{1}{4}$ in. Bought, 2*l*. 17*s*. 6*d*. 6886-'60.

This is the class of porcelain used in the north of China among persons of substance.

WINE POT. Chinese porcelain. White ground, with figures and flowers in blue. The six marks of the "Ching hwa" period. 1464-87. H. 6 $\frac{1}{4}$ in., W. 4 $\frac{1}{2}$ in. Bought, 3*s*. 6*d*. 6942-'60.

SECTION II.

GLASS.

The Chinese do not excel in the manufacture of glass, and, failing in obtaining a mastery over the material, have scarcely attempted to raise their glasswork to the dignity of an art.

In the South, at Canton, they have of late years learned to make glasses for opium lamps and many similar articles, and in the North a thin glass is to be met with; but the greater portion of the glass to be found in China comes from

abroad. The distinguishing feature of Chinese glass is its want of clearness. A thin and tough glass made in the North greatly resembles what is known in Europe as Venetian glass, and it is not impossible that this similarity is due to lessons learnt from Marco Polo.

The specimens in the Museum consist of some library ornaments of semi-opaque glass made in the North-west. There is a similar manufacture of turquoise colour, but this has been imitated in Europe, and most of the specimens to be met with are of European origin. The Museum also contains specimens of imitation jade and aventurine.

Glass is largely used for the windows of some of the Pekin temples, which are formed of bars or rods placed laterally. Coarse candelabra are also commonly made of it.

CUP. Two-handled, in marbled crimson and green glass, moulded with ornaments in relief; imitation of jade. Chinese. H. $2\frac{1}{2}$ in., W. $5\frac{1}{2}$ in., by $2\frac{1}{2}$ in. Bought (Bernal Colln.), 17. 11s. 6d. 2160.-'55.

This is a specimen of one of the earlier attempts to imitate jade by the Canton manufacturers. They have since been far more successful, and imitation jade bracelets and earrings are now common. They are generally made from foreign glass melted down with arsenic as a colouring matter.

VASE. Yellow semi-opaque glass. Globular; supported on three legs. Chinese. H. $3\frac{3}{4}$ in., diam $3\frac{1}{4}$ in. Bought, 14s. 103.-'53.

This is a model of the large bronze tripods which are placed in the courtyards of Chinese temples for the purpose of burning old printed papers, worn-out books, and other literary remains, and thus saving them from desecration.

VASE OR BOTTLE. Yellow semi-opaque glass. Chinese. H. $4\frac{1}{2}$ in., W. $1\frac{3}{4}$ in. Bought, 14s. 104.-'53.

SECTION III.

ENAMELS.

Little is known of the introduction or progress of the art of working in cloisonné enamel, and there seems some reason to doubt whether it be of native origin, although, from the great number of specimens to be found in the north of China, it would appear to have been largely patronised during the period at which it was followed, that of the

early emperors of the present dynasty, commencing A.D. 1644. The art is now apparently lost in China, but is still practised in the neighbouring country of Japan.

It is, however, an art of the progress made in which we have ample means of judging, the sacking of the Summer Palace having led to the best specimens to be found in the country finding their way to Europe, and the taste for it which followed their introduction having induced the formation of numerous collections at a peculiarly propitious time.

The uses to which it is applied are very numerous; tables, braziers, incense-holders, candlesticks, stools, pictures, cap-stands, bracelets, vases, trays, and ornaments of every description being found in it; but the taste for it seems to have been confined to the North of China, whether from prejudice on the part of the southerners against an art introduced by their Tartar conquerors, or from the difficulty of preserving it from the ravages of verdigris and of a worm said to eat into the enamel in the South, or from its failure to harmonise with the sense of the beautiful of the more effeminate rice-eating natives of the provinces south of the Yellow River.

As the same art exists in India, it is probable that it was introduced thence among the other spoils obtained in Kien-lung's western campaigns in the middle of the 18th century; or it is even possible that it was carried to China from Europe, where it had long been known, by the Jesuit missionaries, who, strange to say, are silent on the subject in the copious and interesting memoirs they have written on the arts and sciences of China.

In the South the process of enamelling or lacquering thin metal is practised, and teapots, plates, wine cups, &c., are commonly met with, generally, however, of no high order of art. In the Central Provinces a glaze or lacquer partaking of the nature of an enamel is employed in jewellery.

The highest branch of the art is undoubtedly the manufacture of cloisonné, so named from the pattern being formed by wires or bands of metal dividing the various coloured enamels, and leaving each in a separate compartment or cloison. The wires, or rather, narrow ribands, are soldered to a brass plate. In modern French cloisonné ware, which is superior to the Chinese, the compartments are not formed by soldering, but by casting and graving on the block. Among the nomadic inhabitants of the bleak rocky plains of the North and North-West, this art has taken the place held by sculpture in some parts of Europe, as the means by which

the feeling of the people may be fixed and perpetuated, and the beauty of the moment seized and handed down to future generations.

In the enamelled brazier standing in the centre of his hall of audience, the Tartar magnate is carried back to the tents of his forefathers, and while he rejoices in the wealth and art it represents, he has the comfortable knowledge that, should the old life return, it may without injury be carried back to the steppes, and set up wherever his family may wander. Rough and clumsy in his ways, he has no fear of any accident destroying it. It is easily cleaned, beautiful in itself, harmonizes with the spirit of the country, commands the admiration of those that see it, and by the difficulty of its manufacture must be costly. No wonder then that it should have been popular in the vigorous days of the Tartars, and no wonder that it should have fallen into disuse in the latter days of the dynasty, when, unnerved by luxury, the race has been vainly struggling against the overwhelming tide of numbers no longer awed and controlled by an energy superior to their own.

The oldest and best enamels appear to have been chiefly blue, but they are found of all colours and in all designs, from the simple wave to the elaborate pattern on the vases made for Imperial use in the reign of Kien-lung, the artists taking their ideas from the natural objects around them; now copying the fleecy clouds of heaven, now the waving branch of the palm, and now the graceful flower of the Moutan, and contenting themselves with expressing them in the new material.

BOWL and COVER. Cloisonné enamel, spherical. Ancient Chinese. H. 10 in., diam. $10\frac{1}{2}$ in. Bought, 35*l.* 286.-'54.

CANDLESTICK, with two branches; cloisonné enamel on copper, turquoise ground. Chinese. H. $10\frac{1}{4}$ in., W. $4\frac{5}{8}$ in. Bought, 5*l.* 10*s.* 53.-'64.

Period of Kienlung, A.D. 1736-1796.

CANDLESTICK, with two branches; cloisonné enamel on copper, turquoise ground. Chinese. H. $10\frac{1}{4}$ in., W. $4\frac{5}{8}$ in. Bought, 5*l.* 10*s.* 54.-'64.

CANDLESTICK. Cloisonné enamel, turquoise ground; the foot bell-shaped; a tazza-formed bowl surrounding the stem. Chinese. H. $17\frac{1}{4}$ in., W. 7 in. Bought, 22*l.* 57.-'64.

CANDLESTICK. Cloisonné enamel, turquoise ground; the foot bell-shaped; a tazza-formed bowl surrounding the stem. Chinese. H. $17\frac{1}{4}$ in., W. 7 in. Bought, 22l. 58.-'64.

CANDLESTICK, PRICKET. Cloisonné enamel, with flowers in red, dark blue, and green, on turquoise ground; the base bell-shaped. Old Chinese. L. $14\frac{3}{8}$ in., diam. $7\frac{5}{8}$ in. Bought, 6l. 1469.-'70.

CAP-STAND. Spherical; cloisonné enamel on copper, with lid of gilt metal repoussé; the stem inlaid with plaques of white jade. Ancient Chinese. H. $12\frac{1}{2}$ in., W. 6 in. Bought, 15l. 10s. 55.-'64.

CAP-STAND. Spherical; cloisonné enamel on copper, with lid of gilt metal repoussé; the stem inlaid with plaques of white jade. Ancient Chinese. H. $12\frac{1}{2}$ in., W. 6 in. Bought, 15l. 10s. 56.-'64.

CASE for knife and fork. Cloisonné enamel, dark blue ground, diapered with turquoise blue stars and white and red rosettes, mounted in gilt metal, containing a steel knife with horn handle, and a white metal fork with green stained ivory handle. Ancient Chinese. L. of case, $7\frac{3}{4}$ in.; of knife, $9\frac{3}{4}$ in.; of fork, $7\frac{1}{4}$ in. Bought, 3l. 255.-'66.

Similar cases in carved sandalwood, stained horn, shagreen, bamboo, and, in short, nearly every variety of material are made in the southern and central Provinces of China to carry the chopsticks with which the rice-eating natives eat their food, and they form an important item in the outfit of every gentleman, who, whether he follow an official, literary, or mercantile career, will surely at some period of his life be forced to travel, and to trust on his journey to the accommodation of Chinese inns, which have more resemblance to the bare caravanserais so often described by travellers, than to the well-provided hosteries which European travellers look for.

CUP. Enamel on copper. Quadrilateral; white ground with black ornaments. Modern Chinese. H. $1\frac{1}{4}$ in., diam. $1\frac{3}{4}$ in. Bought, 5s. 543.-'52.

This ware has taken the place of the more ancient cloisonné, in imitation of which it is said to have been originally made. The chief seat of its manufacture was Soochow, and the capture and sack of that city by the Taeping rebels caused the temporary suspension of its production, but the art has been already revived at Shanghai, and specimens of it are frequently met with in the curiosity shops of that city.

CUP and SAUCER. Painted enamel, white and blue flowers; hexagonal. Chinese. H. of cup, 2 in., diam. 3 in. Diam. of Saucer, $2\frac{3}{8}$ in. Bought. (Bandinel Colln.) 564.-'53.

CUP and SAUCER. Enamel on copper. Purple ground and coloured flowers and fruit. Chinese. Cup, H. $2\frac{1}{4}$ in., diam. 3 in. Saucer, diam. $5\frac{1}{4}$ in. Bought, 2*l.* 553.-'54.

FIRE-PLACE. Cloisonné and champlévé enamel, turquoise ground, octagonal form, on carved rosewood stand. Ancient Chinese. H. $13\frac{1}{4}$ in., diam. 2 ft. Bought, 39*l.* 2733.-'56.

The nomadic habits of the founders of the Chinese nation are traceable in their appliances as well as in their architecture. The tent may be traced in the form of their buildings, their sagging roofs, and wooden frameworks. So, also, in this enamelled vessel we see the old brazier in which the bonfire was brought inside from its original position outside the tent. As they have advanced in civilization the primitive pan has been developed into a form better adapted to its object, and cakes of prepared charcoal have been substituted for the rough sticks once employed as fuel, but the immoveable fire-place of our civilization has yet to be introduced.

INCENSE BURNER. Cloisonné enamel, turquoise ground, with arabesques, &c.; mounted in gilt bronze. Ancient Chinese. H. $15\frac{1}{2}$ in., W. 13 in. Bought, 32*l.* 11*s.* 2731.-'56.

INCENSE BURNER. Cloisonné enamel, with flowers in red, white, and green, on turquoise ground; the body lozenge-shaped, the top boat-shaped, with perforated brass cover. Old Chinese. H. $13\frac{3}{4}$ in., W. $12\frac{3}{4}$ in. Bought, 10*l.* 1468.-'70.

Intended for burning prayer papers and thus transmitting them to the other world, a favourite way of invoking spiritual assistance. The aspirations of the suppliant, being carefully written on yellow paper, the attention of the Joss is secured by a tap on the temple gong, drum, or bell, as the case may be, and after sundry prostrations, the document is reverently burnt, and the worshipper then applies him or herself to ascertaining, by a form of drawing lots, or throwing heads or tails, whether the petition be acceptable or not.

JAR or VASE. Cloisonné enamel, turquoise ground; oviform. Ancient Chinese. H. $15\frac{1}{2}$ in., diam. $12\frac{1}{2}$ in. Bought, 17*l.* 2732.-'56.

PILGRIM'S BOTTLE. Cloisonné enamel on copper, black ground and geometric gold pattern, with birds among flowering shrubs; on carved wooden stand. Chinese. H. 1 ft. $10\frac{1}{4}$ in., diam. of disk, $15\frac{1}{4}$ in. Bought, 100*l.* 599.-'69.

PILGRIM'S BOTTLE. Cloisonné enamel on copper, black ground and geometric gold pattern, with birds among flowering shrubs and group of hydrangeas; on carved wooden stand. Chinese. H. 1 ft. 10 in., diam. of disk, 15 in. Bought, 100*l.* 600.-'69.

PLAQUES, a pair. Cloisonné enamel, leaf-shaped, with striped ornament of various colours, and border of blue scrolls on black ground. Old Chinese. $7\frac{3}{8}$ in. by 5 in. Bought, 2*l.* 10*s.* the pair. 1470, 1470*a.*-'70.

This represents the peacock's tail back of an oriental throne, and has apparently formed part of the seat or pedestal of a Buddhist idol. It probably came from Yuan Ming Yuan, the summer palace. The type of enamel is that in use under the Emperor Kienlung, A.D. 1736-1796.

SAUCER. Painted enamel on copper. Two dragons on black ground. Chinese. Diam. $4\frac{1}{2}$ in. Bought. (Bandinel Collⁿ.) 563.-'53.

TEA CADDY. Painted enamel on copper. Chinese. H. $4\frac{1}{4}$ in., W. $4\frac{1}{4}$ in. by $3\frac{1}{8}$ in. Bought. (Bandinel Collⁿ.) 561.-'53.

TOP of a TABLE. Enamel on copper. Chinese. 19 in. by $16\frac{1}{2}$ in. 68.-'55.

This is a very good specimen of modern enamel.

VASE. Painted enamel on copper. Cylindrical. Modern Chinese. H. 7 in., diam. 2 in. Bought, 7*s.* 6*d.* 551.-'53.

VASE. Cloisonné enamel, with flowers in rich colours on turquoise ground; square base and expanding top, with pierced ribs on the sides. Old Chinese. H. 21 in.; top, $14\frac{1}{2}$ in. square. Bought, 24*l.* 1467.-'70.

SECTION IV.

WOODWORK, LACQUER, &c.

There is a scarcity of fine timber in China, and for some branches of the art of carpentry the people have shown little aptitude, the furniture and other woodwork ordinarily met with being coarse and clumsy; but at some places various arts employing wood as the material for their exercise flourish, and have even attained a certain perfection.

At Canton sandal wood, a scented wood of close grain, is made into card cases, glove boxes, card racks, paper weights, and many other small articles, which are often beautifully carved with small figures and architectural designs; but the larger pieces attempted have generally resulted in failure from want of finish in the joints, and even the best specimens

will scarcely bear comparison with the similar work made at Bombay.

At Ningpo a coarser variety of carving is practised, the pattern being sawn out. This craft, originally devoted to the construction of small shrines for domestic use, has been, since foreigners have resided there, employed in the manufacture of picture frames, some of the specimens of which show great patience, and even fineness of execution; nevertheless there is a want of finish and polish, and, frequently, of due regard for proportion.

Ningpo is also noted for its furniture, and some very handsome round tables, bedsteads, &c., are made there from a yellow wood obtained from the interior. As much as twelve hundred dollars (250*l.*) is sometimes asked for one of these bedsteads, but European cabinet makers have little to fear from comparison, for the Chinese bedstead, despite its high cost, is clumsy, lumbering, and inconvenient.

In marquetry they are more successful, some of the small tables, made of kingwood, and inlaid with small ivory figures, architectural designs, &c., being very beautiful, and in some cases well finished. They succeed also in the construction of stands for porcelain, the taste displayed being simple and correct, in strong opposition to the far more elaborate objects made for the same purpose in Canton.

The Cantonese have a reputation for carved black-wood furniture made from European designs, which has a certain beauty. Marble slabs are frequently let in to form the seats and backs of the chairs and the tops of the tables, and porcelain is employed for a similar purpose at Soochow and Nankin.

In the heavier carving for architectural purposes they display great fancy, and, notwithstanding their love of the grotesque, obtain an effect which excites the admiration of observers. Some of the temple doors afford fine examples of this work.

In carving figures they rarely succeed, but they show great ingenuity in adapting the knots and excrescences of the roots of trees in the production of josses, of which the "pa hsien," or eight genii, is a favourite subject. These curious works vary in height from eight inches to several feet, and are much admired by the Chinese.

In Lacquer Ware the Chinese are scarcely equal to the Japanese, although the art is largely practised and with a certain success.

The best lacquer is that made at Chaochao Fu, of a black colour. This is so hard that an ordinary knife will not scratch it, and boiling water may be poured upon it with

impunity. Its polish is perfect. The secret of its manufacture is, however, confined to one family, and a considerable time being required for its production, examples of it are few, and it is rarely to be met with. A coarser red lacquer is common there, but is not superior to that of Foochow or Canton.

Canton lacquer is largely exported, being employed in the manufacture of tea caddies, tea trays, work boxes, small tables, and innumerable other articles. It is, however, scarcely equal in lustre to that made at Foochow. The favourite designs are figures painted in gold, and latterly a branch of bamboo has been adopted by the best makers. At Foochow an engraved design is frequently employed, birds and animals being engraved or cut in the lacquer, and the lines gilt.

The lacquer employed is a natural varnish, the product of the *Rus Vernicifera*, a tree common in the south of China. It is used in its natural state, and painted not on the wood, but on paper, or, in the case of the Chaochao Fu ware, on cloth stretched and glued over the article to be lacquered.

A very beautiful ware, known in Europe as coral lac, was formerly made in some quantities at Nankin and Soochow, and is still produced in Japan. The pattern is carved or cut in the lacquer, which is in some cases nearly a quarter of an inch in depth. The articles generally met with are large round boxes or trays intended to hold the cakes sent round as presents on festival occasions, and small boxes for sweetmeats. In China it does not appear in foreign forms, the art having been already lost when its place of origin became known to Europeans, and it was desired to obtain its application to objects suitable for foreign use.

In Hainan the shell of the cocoa nut is made into cups, wine pots, teapots, &c., characters being cut or engraved on it and painted in colours; but they are rarely met with beyond the limits within which they are produced.

Bamboo is also frequently used in the arts, and is a favourite material for paper weights, pencil stands, &c. The Cantonese and Soochow specimens are supposed to be the finest. The same difference of style which is noticeable in the porcelain extends also to these wares, the carving of the North being of a broad bold type, while that of the South is distinguished by a certain finical elaboration. Shanghai has of late years been the chief seat of bamboo carving; but most of the ware produced there is coarse and bad. It is largely employed for fan sticks among other uses, and indeed there is scarcely any art or manufacture in China into which, directly or indirectly, bamboo does not enter.

In porcelain its stem forms a favourite model, its branches an admired subject for decoration. In music it is the material of which most instruments are made. In literature the scholar would be at a standstill without his bamboo pencil. No house is built without a bamboo scaffolding, no load carried without the assistance of the bamboo pole. Paper is made of it, brushes and cups formed from it; it is used for chairs by day, while its shavings frequently fill the couch on which the European reposes at night. Lastly, by its aid justice elicits its evidence and carries out its stern decrees.

BETEL NUT BOX. Cocoa nut, carved externally, and mounted with white metal; cylindrical, and in three divisions. Chinese. 19th cent. H. $4\frac{1}{2}$ in., diam. $3\frac{1}{8}$ in. Given by Robert Swinhoe, Esq. 251.-'70.

The natives of Hainan are much addicted to chewing the betel, or areca nut, and siri leaf smeared with lime, and this box is intended to hold these three objects.

BOWL. Cocoa nut, lined with white metal. Chinese. 19th cent. Diam. $4\frac{3}{8}$ in. Given by Robert Swinhoe, Esq. 250.-'70.

This answers to the European's dinner plate, holding the Chinaman's rice, which is the principal part of his meal, and the medium through which all is taken.

This specimen, and similar objects in this list, illustrate the requirements of the Chinese canteen. They come from the island of Hainan, according to Chinese notions, one of the barbarous portions of the empire, to be sent to which is considered a severe punishment, the natives being chiefly savages or pirates.

Box. Carved red lacquered work ("coral lac"), representing a basket of flowers. Modern Chinese. H. $1\frac{1}{8}$ in., L. 5 in., W. 4 in. Bought, 2l. 47.-'52.

A small sweetmeat box of Soochow ware. The finest examples of this work are in a darker lacquer, but this is a very fair specimen of its class.

Box and COVER. Red lacquered ware. Circular; ornamented with gilding. Modern Chinese. H. 11 in., diam. 22 in. Bought. 4778.-'58.

The custom of making presents is universal throughout the Chinese empire. Every occasion that in England would be celebrated by a dinner, is there seized for making gifts, for the due presentation of which trays, boxes, &c. more or less richly decorated are largely manufactured. It is not expected that the presents should as a rule be all accepted, but it is usual to select one or more only and return the remainder with the cases, and a gratuity to the bearers. The nature of the gifts naturally varies with the occasion, but cakes and fruits almost invariably figure among them, and ordinarily tea and wine. Red, the colour emblematic of joy, is generally employed in the decoration of the presents, and if the case containing them is not of that colour, a piece of red cloth is wrapped around them.

Box. Cocoa nut, carved externally, mounted with white metal; round. Chinese. 19th centy. Diam. $3\frac{1}{2}$ in. Given by Robert Swinhoe, Esq. 252.-'70.

Intended to hold tobacco.

Box or Burner. Cocoa nut, carved and pierced, mounted with white metal; round. Chinese. 19th centy. Diam. $2\frac{1}{2}$ in. Given by Robert Swinhoe, Esq. 253.-'70.

For the use of smokers. The bowl of a Chinese pipe is extremely small, scarcely holding a pinch of tobacco, and as the labour of striking a light for each whiff would be too irksome, burning charcoal or joss-stick is kept at hand in braziers of this description.

Cup. Cocoa nut, carved externally, lined with white metal. Chinese. 19th centy. Diam. 2 in. Given by Robert Swinhoe, Esq. 254.-'70.

Used for drinking hot wine.

Cup. Cocoa nut, carved externally, lined with white metal. Chinese. 19th centy. Diam. $1\frac{1}{2}$ in. Given by Robert Swinhoe, Esq. 255.-'70.

FAN. The sticks of carved tortoise shell, the body of feathers of the Argus pheasant, with silk tassel. Modern Chinese. L. 11 in. Bought, 3*l.* 15*s.* 63.-'64.

A very large number of fans, of which this is an example, are made to suit the tastes of foreign purchasers in the markets of Hong Kong, Canton, and other places where Europeans and Chinese come in contact, and such fans, although bearing a local character, can scarcely be considered to represent pure native art. A fan made for native use, being intended more for use than for ornament, and being indeed almost constantly in the hand, would have a smooth surface to its handle instead of the irritating rough piece of carving which is preferred by those who regard a fan as an object rather for ornament than for use.

FAN. Sandal wood; carved in openwork designs. Chinese. L. $22\frac{1}{4}$ in., W. $3\frac{1}{2}$ in. Given by Lady Campbell. 1224.-'64.

FAN. Gold lacquer. With figure and building subject. In lacquered case. Chinese. L. of fan, 11 in. Case, L. $12\frac{3}{4}$ in., W. 3 in. Bought, 3*l.* 10*s.* 621.-'68.

FAN. Gold lacquer. With figure subjects in silk and ivory on paper. In lacquered case. Chinese. L. of fan, 11 in. Case, L. $12\frac{3}{4}$ in., W. $3\frac{1}{2}$ in. Bought, 2*l.* 10*s.* 622.-'68.

FANS, five. Plaited grass, with cane ribs, the handles bound with blue thread. Chinese. 19th centy. L. $13\frac{3}{8}$ in., W. 10 in. Given by Robert Swinhoe, Esq. 256 to 256*d.*-'70.

PANEL. Gelatine work on paper. Figures of deer reposing, coloured; in lacquered frame. Modern Chinese. H. 2 ft. 4 in., W. $16\frac{3}{4}$ in. (Paris Exhibition, 1867.) Bought, 6l. 649.-'69.

PANEL. Gelatine work on paper. Vases with flowers, &c., coloured; in lacquered frame. Modern Chinese. H. 2 ft. 4 in., W. $16\frac{3}{4}$ in. (Paris Exhibition, 1867.) Bought, 6l. 650.-'69.

POT, with COVER. The body of cocoa nut, with incised flowers and inscription, coloured; the mounting and internal pot of white metal, with brass handles. Chinese. 19th centy. H. $3\frac{5}{8}$ in., diam. $3\frac{1}{4}$ in. Given by Robert Swinhoe, Esq. 248.-'70.

The object of the double chamber is to keep the wine in the inner part heated by boiling water in the outer vessel.

TABLE. Walnut wood, inlaid with flowers and foliage in mother-of-pearl. Modern Chinese. H. 2 ft. $3\frac{1}{2}$ in., L. 2 ft. $6\frac{1}{2}$ in., W. 1 ft. $4\frac{3}{4}$ in. (Paris Exhibition, 1867.) Bought, 24l. 652.-'69.

An unusually handsome specimen of Chinese furniture.

TEA CADDY. Lacquered work. Black and gold. Modern Chinese. H. $5\frac{1}{4}$ in., L. 10 in., W. $7\frac{1}{2}$ in. Bought, 1l. 10s. 35.-'52.

TEA POT, with COVER. The body of cocoa nut, with incised flowers and inscription, coloured; the mounting and internal strainer of white metal, with brass double handle. Chinese. 19th centy. H. $3\frac{3}{4}$ in., diam. $4\frac{5}{8}$ in. Given by Robert Swinhoe, Esq. 247.-'70.

TRAY. Dark red carved lacquered work, in form of a leaf. Modern Chinese. $5\frac{1}{4}$ in. by 5 in. Bought, 1l. 48.-'52.

TRAY. Dark red carved lacquered work. Modern Chinese. $5\frac{1}{2}$ in. by $4\frac{1}{2}$ in. Bought, 1l. 49.-'52.

Intended to hold sweetmeats.

WINE POT, with COVER. The body of cocoa nut, carved externally, with white metal mounting. Chinese. 19th centy. H. $5\frac{1}{8}$ in., diam. $3\frac{1}{4}$ in. Given by Robert Swinhoe, Esq. 249.-'70.

SECTION V.

IVORY CARVINGS.

The Chinese carve in ivory largely, and their works are well-known in Europe, but, as at present practised, ivory carving is scarcely a purely Chinese art, the best and indeed the greater number of works in it being for the foreign market.

Old ivories are rare, but such as there are generally show far greater artistic merit than modern specimens. In the Museum there is a very good specimen of the old school in a representation of the Buddhist heavens on an ivory paper weight, in which the design is very good, and the execution (owing perhaps to the wear of age) rounder and smoother than is often seen now. Old specimens of figure carving are also occasionally met with which show considerable merit, although scarcely equal to the better-known Japanese ivories.

In the figures of men and beasts, now carved in large numbers at Ningpo and Shanghai, the Chinese artists miserably fail.

Their success is in the delicacy and fineness of the work made for the foreign market, such as jewel and glove boxes, napkin rings, fan-sticks, card cases, paper weights, brush-backs, &c., the finest of all being the large, ugly, and utterly useless baskets which, though indeed miracles of patient labour, are valueless in any artistic point of view, unless it be to encourage the beginner by showing what can be achieved with two or three rough tools guided by a patient and delicate hand. In these pieces the ornamentation is most elaborate, the basket being as it were a web or lace-work of ivory with numberless figures, trees, &c., really left when the other part was cut away, but in appearance fixed on it.

In brooches and bracelets, chiefly made on foreign designs of clusters of roses and other flowers, they are equalled, and in the opinion of many, surpassed, by their foreign rivals; but for deep and delicate carving there is no foreign work equal to or even approaching the fan-sticks and small jewel boxes to be bought in the Hong Kong and Canton shops, and the art of cutting ball within ball, as the Chinese are fond of doing, has not even been attempted by Europeans.

These balls were long supposed to have been carved in sections artfully joined together, but it is now known cer-

tainly that they are carved out of a solid piece, one within the other, without any joint whatever. The inner balls are cut away from the outer ones with small curved chisels, and when free are carved, in the style for which the Canton school is noted, through the hole made in the first instance through the solid block. Dr. Lockhart, who describes the process in his work on China, and many others, have seen the balls in course of manufacture. They are made for the decoration of the opium couch, an important part of the furniture of the Cantonese middle and higher classes, and are supposed to hold the scented charm which shall scare away evil spirits, and counteract noxious vapours otherwise hanging over the unconscious sleeper. Small ones are sometimes made to hang round children's necks. Ivory charm cases made in the shape of a fruit are also not uncommon.

The fault of nearly all the ivory carving the Chinese produce seems to be a want of breadth, boldness, and roundness, the work being generally too finicking, and the edges too sharp and rough, therein differing from Japanese work, and there seems to be at once a want of harmony between the substance, the end to which it is applied, and the manner in which it is treated.

For purely native use, ivory is employed largely in the manufacture of combs, mouthpieces for pipes, opium boxes, &c., but these are rarely decorated elaborately. It is also not unfrequently used for the beads of the necklace, which forms part of the official dress. Pen-stands are also made of it, the work being similar to that on many of the card and jewel boxes made for foreigners, viz., a pierced ground with smooth plaques carved deeply in the centre with the design known as the willow pattern, the representation of the dream of retirement of the flourishing and prosperous Chinese, a garden with trees, water, and rockwork, and birds flying around, the sun shining brightly over all, and friends enough to fill every moment of leisure with pleasant society.

The great objection to the patronage of this art by foreigners lies in the difficulty there is in preserving the boxes, &c., made in this material, and which, whether from shrinkage or other cause, fall to pieces in a very short time, and so lose all their use and beauty.

Perhaps some day a new direction will be given to the patient and delicate industry in which the Chinese workmen are unrivalled, and they may produce something worthy of a higher name than mere curiosities.

Their ivory is all imported, save when the vegetable imitation is employed.

BOX. With raised cover; carved ivory, cylindrical. Ancient Chinese. H. $3\frac{3}{4}$ in., diam. $3\frac{3}{8}$ in. Bought, 2*l.* 2564.-'56.

CARD RACK. Carved Ivory. Modern Chinese. H. 11 in., W. $8\frac{1}{4}$ in. Bought, 4*l.* 1069.-'52.

Made at Canton or Hong Kong, from a foreign design for foreign use.

CUP, or MATCH POT. Carved Ivory. Cylindrical. Modern Chinese. H. 5 in., diam. 4 in. Bought, 5*l.* 1068.-'52.

This also has been made for the foreign market, but has been modelled after the vases which stand on the tables of Chinese scholars to hold the pencils or brushes with which they write.

FAN. Ivory, carved in relief. Modern Chinese. L. $7\frac{1}{2}$ in. Given by J. M. Lockyer, Esq. 9096.-'63.

FAN. Ivory, carved with flat ornament and with a painted medallion landscape in the centre. Modern Chinese. L. $7\frac{3}{4}$ in. Given by J. M. Lockyer, Esq. 9097.-'63.

FAN. The sticks of carved ivory, the body of feathers brilliantly painted with birds and flowers; attached is a tassel of silk and carved ivory. In a box of black lacquered wood, with figure subjects in gold; inside the lid are groups of figures in coloured silk and ivory. Modern Chinese. L. of fan, $13\frac{1}{4}$ in. Case, H. $3\frac{1}{2}$ in., L. 16 in., W. $4\frac{3}{4}$ in. Bought, 12*l.* 62, 62*a.*-'64.

These fans are made at Canton for the foreign market, and are quite unsuited for the constant wear to which fans used by natives are subjected. The fan is to the Chinaman even more essential than the walking stick or umbrella is to the Englishman. The soldier in the battle field has his fan tucked away in his girdle, the common labourer cannot eat his steaming rice until he has cooled it with his fan, and even the burglar bears with him a steel fan which he can use as a weapon if disturbed.

FAN. The sticks ivory, finely carved and pierced, the guards also ivory, carved in high relief with flowers, figures, and buildings; the mount paper, painted and gilt on one side with birds, insects, and flowers, and having on the other numerous figures with applied ivory heads and silk garments; a carved button is attached to the wrist cord. In black and gold lacquered box, lined with silk, decorated similarly with the mount of the fan. Chinese. 1850-70. H. 11 in., W., when open, $20\frac{3}{8}$ in. Bought, 10*l.* 1075, 1075*a.*-'71.

A good specimen of a Canton fan made for the foreign market.

GLOVE STRETCHERS. A pair; ivory, carved in high relief with figure subjects and bunches of flowers. Modern Chinese. L. $10\frac{1}{2}$ in. Bought, 3*l.* 64.-'64.

Made for Europeans. The Chinese do not wear gloves even in the coldest weather, but protect their hands by drawing them up their long sleeves and turning down their cuffs.

PENDENT ORNAMENT. Carved and perforated ivory, with silk cord and tassel attached. Modern Chinese. L. $4\frac{1}{4}$ in. Bought, 2l. 10s. 931.-'52.

A charm or amulet case. The southern Chinese are extremely superstitious and addicted to the use of charms, by the sale of which the Buddhist priests make a considerable part of their income. The charm is generally a sentence from the Sacred Books written in the form of a monogram, so as to be unintelligible to the unlearned vulgar, and is enclosed in an embroidered bag or carved case and worn suspended from the top button of the outer coat.

REST FOR THE ARM. Ivory, curved, carved in high relief on one side with small figures forming a procession, some of them in the attitude of worship, and on the other side with a group of birds by the water, and an inscription in Chinese characters. Chinese. End of 18th centy. H. $10\frac{5}{16}$ in., greatest W. $2\frac{1}{2}$ in. Bought, 25l. 1074.-'71.

Is a good specimen of Chinese religious art representing the apotheosis of Buddha. The groups of figures are well arranged and the workmanship is good.

STEELYARD. The beam of ivory, the scale and weight of bronze. Chinese. L. of beam, $12\frac{3}{4}$ in. Bought, 2s. 6d. 620.-'68.

Used for weighing silver. In China all purchases, save those of the veriest trifles, are for so much weight of silver, there being no stamped money in circulation except the ponderous and inconvenient copper cash. The means therefore of accurately weighing the lumps of precious metal which form the currency of the country is the first necessity of everyone who would buy or sell, that is, in fact, everyone. The steelyard, owing to its simplicity, accuracy, and portability, has been adopted in preference to other forms of weighing machines, and much care, and often elegance, is displayed in its manufacture.

TRAY. Carved ivory, in the form of a lotus leaf; on the leaf are carved various fresh-water shells, reptiles, &c., painted in proper colours. Ancient Chinese. L. $7\frac{1}{2}$ in., W. $4\frac{3}{4}$ in. Bought, 3l. 4s. 2565.-'56.

A good specimen of the old school of ivory carving which appears to be now extinct. The finest specimens are to be met with in the north of China, where they are greatly prized, although the taste displayed in tinting the ivory has been and still is by some as much questioned as was the introduction of the practice of tinting marble among our sculptors.

SECTION VI.

CARVED STONE, &c.

Sculpture in stone labours under considerable difficulties and discouragement in China, and such little success as has been achieved is scarcely known to any Europeans but those few who have travelled in the interior. Granite, the sub-

stance in which the most successful pieces are carved, is too weighty, and of too little intrinsic value, to attract the plunderers through whom, directly or indirectly, most of the best objects of Chinese art now in European possession have come into the market.

In statuary they do not appear to have ever been very successful, the animals and men at the tombs of the Ming emperors and in other cemeteries, and the stone josses occasionally met with in their temples, which are regarded as their best works, lacking, as a rule, proportion, freedom, grace, and indeed every requisite of the sculptor's art. But in other carving they are perfectly at home, and it would be difficult to surpass some of the dragon-entwisted columns to be found in the temples of central China.

There is also great grace in the leaf tracery occasionally to be met with in the balustrades with which they delight to adorn their quays and gardens, and the panels and roofs of many of their temples and houses are equally wonderful instances of industry and skill.

Another favourite field for their art is in the honorary archways with which they commemorate longevity or virtue, many of which are elaborately carved.

As with other arts, there is a marked difference in the styles and schools of the various parts of the empire, and the character of the people is, as a rule, stamped, so to speak, on their work. That of Canton is distinguished by a want of finish, although it is extremely fine and elaborate, the stone being carved, like their ivory boxes, with innumerable figures, none of which taken alone would stand examination. At Ningpo there is greater simplicity, but the carving is generally stiff, and it is only on the banks of the Grand Canal that you meet the easy, flowing, rounded lines in which genuine art-harmony consists.

At Foochow there is a finer form of stone carving, ornaments, josses, model pagodas, tombs, &c., being carved in soapstone; but the nature of the material prevents the possibility of either sharpness or roundness of outline, and the colour and feel of the specimens are alike repulsive.

At Canton they are fond of carving in cameo in a slate found there, the layers or strata of which vary in colour. A taste also exists for slate or soapstone tablets, in which are inserted figures of men, animals, &c., of jade or other more valuable materials.

The art which the Chinese would place at the head of all those for which stone supplies the material is that of carving jade, for which they have an extreme fondness, and to which they attach great value. In this they carve vases, bowls,

and inkstands, as well as the plaques, rings, and charms, which come more properly under the head of jewellery. There is great variety in the design and execution of works carved in this material, but none are to be found of large size. The bright green variety is the most prized.

CUP. Carved rhinoceros horn. Modern Chinese. H. $3\frac{1}{2}$ in., L. 7 in., W. $4\frac{1}{4}$ in. Bought, 17. 2s. 2720.-'56.

Rhinoceros horn was in the more primitive days of China thought to have the faculty of detecting poison, and was therefore esteemed for drinking cups, of which this and the two next specimens are examples.

CUP. Carved rhinoceros horn. Modern Chinese. H. $4\frac{7}{8}$ in., L. 7 in., W. $4\frac{1}{4}$ in. Bought, 17. 2s. 2721.-'56.

CUP. Carved rhinoceros horn, shaped as a basket of flowers. Modern Chinese. H. $3\frac{1}{2}$ in., L. $5\frac{1}{4}$ in., W. $3\frac{1}{2}$ in. Bought, 18s. 3325.-'56.

MODEL. Carving in steatite or soapstone, representing a road leading to a small house or temple on a hill, passengers ascending and descending. Chinese. H. 6 in., L. 8 in. Bequeathed by the late Mrs. Boyd Miller. 227.-'65.

SCREEN. Steatite or soapstone of three strata, mounted in a carved rosewood frame or stand. Modern Chinese. H. 1 ft. 11 in., W. 1 ft. 3 in. Bought, 47. 1071.-'52.

Steatite or soapstone is found in many places in China, and used largely for seals, for which it is well suited. At Foochow it is carved into pagodas, triumphal arches, and many other objects for sale to foreigners.

SCREEN. Soapstone, mounted in carved rosewood stand. Chinese. H. 14 in., W. 9 in. Bought, 17. 5s. 200.-'54.

SNUFF BOTTLE. Granulated white and red jade, the upper or red stratum carved in grotesque animal forms, with red glass stopper. From the Summer Palace, Pekin. Chinese. H., including stopper, 3 in., W. $2\frac{1}{4}$ in. Given by Mrs. Frances J. Broadley. 7.-'71.

The taste for snuff bottles in China is similar to that for snuff boxes a century back in Europe. Numerous shops are supported by their sale, and they are made of many materials, porcelain, glass, jade, crystal, &c. The snuff is extracted from them with a small spoon, similar to that used by us for Cayenne paper, and is then sniffed up from the back of the hand.

VASE. Soapstone, carved. Chinese. H. 5 in., W. 4 in. Bought, 12s. 928.-'54.

SECTION VII.

JEWELLERY.

Jewellery in China, as in most eastern countries, plays the same important part that it did in our own country in the middle ages, or even a more important part; for in the absence of a gold coinage it is almost the only convenient means of compressing large values into small compass, and thus enabling the possessor of property to retain it under his constant supervision. It is consequently much employed as a means of investment for the savings of the people.

This has led to a certain character of simplicity and solidity in the gold rings and bracelets which are one of its most usual forms, more importance being attached to the purity of the metal, the value of which they suppose unchangeable, than to the fashion and art, which, changing and varying with every season, is dependent on the most uncertain of worldly matters—taste. Very commonly a simple wire or band of precious metal is worn on the arm or neck, and takes the place of the gold chains and rings worn by the knights of old as proof of respectability and a resource in case of emergency.

A traditional value attaching to jade, as among us to the diamond, bangles are frequently, indeed generally, made of it, and these bear well recognised values in accordance with their colour; but as they are indivisible, they are not so convenient a medium of exchange as the simple gold ring or bangle, which can be melted down and refashioned without much cost or loss.

The Chinese also occasionally use cane tipped with metal, enamelled silver, and, of late years, a kind of glass made in imitation of jade, for bracelets; this class of jewellery being worn more generally by the women than by the men.

In earrings they show greater fancy and taste, employing gold, silver, filigree, jade, and feathers in their manufacture; but as these are an article of feminine attire, and women are kept secluded in China, foreigners have fewer opportunities of studying them than many other branches of Chinese art. The favourite type appears to be a band of metal piercing the lobe of the ear, from which a ring of jade or boss of feather work is hung, the jade most valued being of a brilliant green shade, and costing, if of good colour, 10*l.* to 20*l.* the ring. The metal band is narrowed to a wire where it

passes through the ear ; the broad portion is chased with figures and foliage.

Rosaries are another article of jewellery in common use, forming part of the uniform of an official, and therefore of the ceremonial attire of every person of position. The beads are made of every variety of material, amber, glass, porcelain, jade, fruit stones, scented seeds, &c., and great patience is sometimes shown in the manner in which they are carved, but the effect does not answer to the labour bestowed.

In chains they have not advanced beyond the simple cable pattern so far as the native art is concerned, although the jewellers at Canton and Hong Kong will imitate roughly any pattern given them. Chains are generally worn by children to support the amulet or charm considered necessary for their protection during their tender years. Short chains are also worn attached to watches, which are carried in a pocket fastened to the belt ; they are also used for the Chatelaine holding tooth, ear, and eye-picks, which the Chinaman is fond of wearing suspended from the left breast.

The art of jewellery finds, however, its greatest scope in the ornaments worn by all in front of the skull cap which is their ordinary head covering. For children little josses are stamped or beaten out in metal and gilt ; but with the older generation a precious stone set in a little boss is generally worn, probably representing in its origin the white or coloured button worn on the top of the cap of ceremony to distinguish the rank of the wearer, and continued long after the original significance was lost.

The Chinese jewellers have not discovered or acquired the art of cutting gems with facets ; their stones are therefore merely polished and set *en cabochon* ; but they possess the art of piercing or drilling both stones and pearls (of which last they are very fond) more finely than can be done in Europe.

The buckles worn in the belt also afford a scope for the jeweller's art, large plaques of carved jade, jewels, or very commonly melted masses of glass, being set in them. Those of carved jade being the most valuable generally also exhibit the best workmanship.

Charms of carved jade are also much worn, and are a favourite medium for expressing feelings of gratitude or respect, when it is desired that these shall take a substantial form. They are usually attached to the pipe, as were the string and tassel to the old German pipe, and are intended as a means of slinging it to the belt.

It is impossible to enumerate here all the multitudinous objects to be found in the numerous jewellers' shops of

China, but this sketch would be very incomplete without some notice of two kinds of jewellers' work in some degree distinctive of the country.

The first of these is filigree, in which their patience and delicacy of touch have enabled the Chinese jewellers to attain a high pitch of perfection. The cases made for the protection of the long nails, cultivated as a proof of devotion to a literary life, are among the best native examples of the art, which is now largely applied to the manufacture of card cases, bracelets, brooches, &c., for the foreign market. Canton is the chief seat of this art at present, but it is said by the Chinese to have originated at the great centre of Chinese fine art, Soochow.

Enamel is sometimes combined with filigree, a scroll work and plaques of enamel being worked upon the foundation of filigree, but the delicate nature of the one and the smeary nature of the other do not harmonize, and the taste both of natives and foreigners generally condemns it.

Another distinctive branch of jewellery is that of feather-work, employed by the natives for cap ornaments, hair-pin heads, and pendants or drops for ear-rings, in combination with a metal base and framework. Although very beautiful, and easy of imitation, the Chinese continue to enjoy its monopoly, probably from its being unsuitable for anything likely to meet with rough usage, owing to the featherwork, which is simply glued on the metal, being liable to come off at the slightest touch.

A marked characteristic of Chinese jewellers' work is the employment of pure gold, by which they lose in some degree the power of sharp and accurate delineation, but gain in the estimation of those who look for solidity and value.

The costliness of the goods in which they deal, and the significance of the mark or assay stamp which they attach, cause jewellers to take high rank among the traders or workers who form the middle class in China, so that, next to the druggist's business, that of the jeweller is held most in honour.

Box. Carved mother-of-pearl. With raised and perforated appliqué foliated ornaments; and containing four smaller boxes. Modern Chinese. H. $1\frac{1}{2}$ in., L. $7\frac{1}{4}$ in., W. $5\frac{1}{2}$ in. Bought, 2l. 10s. 1073.-52.

The art of carving in mother-of-pearl seems to be confined to Canton, and chiefly to the manufacture of articles for foreign use, such as card counters, &c. Some of these are very beautiful, the carving being deep and fine. The style or school of decoration generally followed is that peculiar to Canton,

and also to be noticed in the porcelain, the fans, the ivory carvings, and even the theatrical spectacles of that city, which consists in the massing together of as many figures as it is possible to crowd into the allotted space.

CUP. Silver parcel-gilt, two handled, chiselled with branches of flowering shrubs and Chinese inscriptions; mounted on giallo-antico plinth. Modern Chinese. H. $4\frac{1}{4}$ in., W. $3\frac{3}{4}$ in. Bought, 5*l.* 10*s.* 4272.-'56.

NECKLACE or COLLAR. Formed of gilt metal beads strung on a wire, from which depends a case or locket in the form of a butterfly, decorated with cloisonné enamels. Chinese. L. $10\frac{1}{2}$ in., W. 8 in. Bought (Bernal collⁿ), 3*l.* 2186.-'55.

To be worn as a charm. The locket is intended to represent a padlock, typifying that the child by whom it is to be worn is locked to life. According to Doolittle, these lockets are often used to ward off evil spirits from an only son; the purchase money being collected by subscription from members of each of the hundred clans or families into which the Chinese are divided. They are supposed to assist in preserving the boy's life, and are generally worn until the lad arrives at his sixteenth year, when they are sold or exchanged for something to be offered to the Goddess of Children as a thank-offering.

The enamel is of Socchow origin, but similar articles are now made in Shanghai.

SNUFF-BOX or BONBONNIÈRE. Gold avanturine glass, mounted with bronze filigree work; octagonal form. Chinese. $2\frac{3}{8}$ in. by $1\frac{1}{4}$ in. Bought, 2*l.* 6*s.* 6*d.* 2728.-'56.

Made probably for foreign use in the days of the East India Company's monopoly.

SECTION VIII.

METAL-WORK.

It would hardly be supposed that an effeminate race like the Chinese should have a taste for working in metal; but it must be remembered that they have not always been a degenerate race, softened by luxury and by too great facility for enjoyment, but that on the contrary, in some parts of the empire, they are still a hardy race, delighting in contending with resisting Nature. Be it as it may, metal-work has always held a prominent position among their arts, and has been followed in certain periods not without success.

In gold and silver they have done comparatively little, although both metals are largely used in the country; but

their bronzes have been handed down from generation to generation, and in iron they have the largest, if not the most perfect, specimens of antiquity. In pewter they have surpassed all nations in managing to discover beauty through a medium at first sight so unpromising.

In northern China many an enormous joss, cast in iron, is discovered standing amid the ruins of temples destroyed by time or iconoclastic rebels. At Chinkiang there is an iron pagoda towering over the peak that guards the entrance of the great canal. Iron bridges, raised centuries before they were thought of in this country, are found in the interior some hundred miles from Che-foo; and the industrious spoilers to whom England owes many, if not most, of its Chinese art treasures, managed to carry off some of the less bulky bells and incense burners in which the wealth of Chinese metal-work consists.

A work translated by Mr. Hillier, and published in the Transactions of the Asiatic Society of China for the years 1848-50, gives the European student an opportunity of noting the peculiarities of the successive schools of Chinese bronzes. From it he may learn the marks by which each age has fixed the character of its productions, the celebrated works bearing invariably some inscription, and generally therein giving full particulars of their origin and authorship.

For beauty the more modern works of the time of the early Tartar emperors seem to bear the palm; and there is a roundness, smoothness, and finish in some of the incense burners, tripods, gongs, and bells of this period, which may in some degree be due to the Christian Jesuit fathers, who at the court of Kanghi and Kienlung were engaged in the foundries then established under imperial patronage and supervision. Among the finest works known to Europeans are the astronomical instruments cast under their direction, which are still to be seen in the Imperial Observatory at Pekin.

The art is of the highest antiquity, and bells and gongs dating from almost pre-historic times are to be found in the curiosity shops and collections of the virtuosi, though, like the Corinthian brass, the discovery of bronze of more modern date is attributed to accident and the unforeseen fusion of various metals in a great conflagration.

In size the bells of China are far above those of Europe, Big Ben being but a pigmy to the enormous one weighing five hundred tons described in Williams' Middle Kingdom. But they lose in tone what they gain in size and elaboration of design, the very roughness of the inscriptions and ornamentation destroying perhaps the power of communicating smooth waves of sound. Their gongs, however, are known

for the depth and fulness of tone to be got out of them. There is a very fine specimen of comparatively modern date in the collection in this Museum.

Of smaller wares, little joss-stick holders, paper-weights, pen rests, &c., are commonly found, and in some of them considerable art and elegance is displayed, it having been long the fashion for those of the literati, who by their position had command of the foundries in which the coin of the country was cast, to devote that skill and artistic feeling which in the West is shown in medals, &c., to the production of small works of art which they might give their friends as an abiding recollection of hours of literary enjoyment.

Among the most celebrated works of the empire is perhaps the bronze stag at Hankow, which marks the level beyond which, if the river rises, devastating floods ensue. This as a work of art has little to recommend it, but the bronze lions in some of the Pekin temples, unworthy, it is true, of comparison with those of Landseer, have obtained a certain meed of admiration from the Europeans who have seen them, and there is great power of expression and finish of execution in many of the little josses which were found when the Yuan Ming Yuan, the Emperor's summer palace, was given up to spoil.

In their ordinary iron and metal ware the Chinese are very rough workmen. They have no machinery to help them, and patience and manual labour, great as their results have been when art has been held as the ultimate end in view, fail without such incentive to produce any but the coarsest manufactures.

Among their special manufactures is that of bronze inlaid with lines of gold or silver, in which however they have made little progress. Such specimens as are met with are probably the result of the campaigns which led the long-haired nation in the days of its glory far into India and other western countries. Possessing little beauty in comparison with the difficulty experienced in producing them the results have been insufficient to encourage the prosecution of an art perhaps never thoroughly understood. The art of working in white metal is distinctive and worthy of note. Incense burners, candelabra, and altar furniture are made of it, and the gleam of the bright metal through the gloom of the dark smoke-filled shrines, in which their gods repose, seems not inappropriate, although the worshippers may perhaps never see the symbolical fitness which strikes the western observer, who sees in it the gleam of truth to which the clouded religions of the East owe their

first success and after continuance. It is however scarcely adapted for use where the full light of day is to be thrown on it, and the spittoons, tobacco boxes, &c., beautifully chased as they are, and bright as silver when they first leave the turner's hands, soon become dull and greasy looking when taken into use.

In the manufacture of weapons, whether swords or guns, the Chinese shew no ability, and they have no cutlery worthy of the name. Nor indeed in any branch of metal-work has the European much to learn from them, yet the art lover will still discover beauties in the delicate ornamentation of their incense burners, in which the imitation of the delicate bamboo has enabled them to carry out the idea of lightness without loss of possibility in apparent insufficiency of strength.

BELL. Bronze, in carved rosewood frame. Chinese. Bell, $5\frac{1}{4}$ in. by $4\frac{3}{8}$ in. Stand, H. $16\frac{1}{4}$ in., W. $9\frac{1}{4}$ in. Bought, 2l. 10s. 497.-'54.

Box and COVER. Gilt bronze, circular, surmounted with raised foliage. Chinese. H. $1\frac{3}{4}$ in., diam. $3\frac{1}{2}$ in. Bought, 1l. 8s. 2727.-'56.

This has much of the character of Japanese workmanship.

CUP or VASE. Gilt bronze, square form; engraved with medallions of dragons. Chinese. H. 3 in., diam. $5\frac{1}{4}$ in. Bought, 1l. 9s. 2730.-'56.

INCENSE BURNER. Bronze. Standing on three legs, rosewood base and cover. Chinese. H. $16\frac{1}{2}$ in., diam. 11 in. Bought, 7l. 1566.-'52.

Ancient, but not dated.

INCENSE BURNER. Bronze. With rosewood stand and perforated rosewood cover. Chinese. H. $12\frac{1}{2}$ in., diam. $5\frac{1}{4}$ in. Bought, 2l. 10s. 496.-'54.

Is dated the fifty-third year of the Emperor Kanghi of the present dynasty (A.D. 1715), the renaissance period of Chinese bronzes. Kanghi and his successor, Kienlung, gave great encouragement to the art, and established Imperial foundries at Pekin, at which were cast many beautiful specimens, among the most noted of which were the astronomical instruments for the Imperial Observatory, made under the superintendence of the Jesuit Missionaries.

VASE. Bronze; with a dragon in relief. Chinese. H. $8\frac{1}{4}$ in., diam. $2\frac{3}{4}$ in. Bought, 16s. 8d. 494.-'54.

VASE. Bronze; with dragons in relief. Chinese. H. $4\frac{1}{2}$ in., diam. 3 in. Bought, 16s. 8d. 494a.-'54.

VASE. Bronze, oviform with two handles, formed of grotesque winged animals, damascened with gold and silver. Ancient Chinese. H. $8\frac{1}{2}$ in., W. $5\frac{3}{4}$ in. Bought, 7*l.* 2696.-'56.

This ware is rarely met with in China, although the art is still practised in the adjoining countries, Japan and Cochin China, in both of which many very fine specimens have been found.

VASE. Chiselled bronze, on tripod formed feet, of three grotesque animals or kyilins. Chinese. H. $4\frac{1}{2}$ in., diam. $4\frac{3}{4}$ in. Bought, 3*l.* 10*s.* 2697.-'56.

VASE or JUG. Bronze, with ring handles, oviform. Ancient Chinese. H. $10\frac{1}{2}$ in., diam. $6\frac{1}{2}$ in. Bought, 1*l.* 11*s.* 6*d.* 2698.-'56.

VASE or BOWL. Bronze, circular; with perforated bronze stand, tinted with yellow lacquer. Chinese. H. 5 in., diam. 7 in. Bought, 1*l.* 15*s.* 2729.-'56.

Intended to hold the ash of joss-sticks burnt before idols, or ancestral tablets. Bears the chop of Kienlung, of the present dynasty (A.D. 1736-96).

SECTION IX.

MUSICAL INSTRUMENTS.

Music with the Chinese is at the same time an art and a science, its importance being recognized by the institution of a special bureau to supervise it. In the earliest days of Chinese history it was of greater importance than it is now, and was conceived to contain within it the secret of all government, the key to all science. Confucius, we are told, made it his first care to study the music of the country through which he passed, and one portion of the sacred King, the Bible of China, had music for its text and subject. Lost however with the other classics, when Che-hwang-te made his grand attempt to free the world known to him from the trammels of the past, and begin everything afresh, it was not among those recovered, the opposition of the Taouist and Buddhist priesthood having been strong enough to suppress the discovery, and the probable re-establishment through it of the old religion.

The Emperor Kaotsu appears to have attempted to re-establish the ancient art of music, but its secrets were not to be discovered, and he was forced to institute a system of

notes in its place, and to this day, although music is an important element in the religion and daily life of the people, the true art is, according to the Chinese, lost. They have but the mechanical part; the spirit and essence are gone.

So far as they profess to understand it, all sound consists in fixed notes, subject to invariable laws, however different the vibrating medium may cause the effect to be.

Eight varieties of vibrating substances are recognized, leather, stone, metal, pottery, silk, wood, bamboo, and gourd, these having been the materials in use for musical instruments at a time when there was discovered a supposed connexion between them and the eight diagrams of Fuh-hi, those mysterious lines in which, according to Chinese belief, all the arcana of nature are contained.

The Tang dynasty (A.D. 265-618) is distinguished for the revival of music under it, but in the wars which followed, music and morals, to Chinese ideas inseparably connected, both became corrupted.

Under the Sung dynasty (960-1279), a taste for music again sprang up, chiefly of a dilettante order, the true principles and importance of the art being forgotten in undue attention to particulars; yet it is to the information collected during this period that what is generally known in modern times concerning music is chiefly referred, the labours of the professors of that day having been developed and shaped under the Ming dynasty, and later, during the last revival of the glories of China, under the Emperor Kanghi of the present dynasty.

Of instruments in which leather forms the base of sound, Amyot, who of all Europeans has given the most attention to the matter, enumerates eight varieties of drum in use among the ancients, the earliest form being of earthenware, with skins stretched over it.

For obtaining the tone of stone they employed an instrument now rarely to be met with, the King, in which the sound was obtained by percussion from suspended blocks of stone.

For obtaining the tone of metal they appear at a very early date to have used both gongs and bells, the latter however, although arranged in sets, are not rung as our bells, but even to this day are always struck with an external hammer instead of an internal tongue.

Of the ancient instruments of earthenware there do not seem to be any modern representatives, but of those in which the sound is elicited from silk we still have, almost in the original form, the Kin, with its silken cords of various thicknesses.

To obtain the tone of wood they appear in ancient times to have employed a figure of an animal, which was beaten at the end of a concerted piece, its place being now taken by the wooden skull, of which there is an example in this collection. They also employed the harmonicon, and an elaborate form of castanets, now represented by the simple double flap of wood used by beggars in the streets.

The tone of the bamboo was, and is still, elicited by various forms of flute and pipe.

Lastly, the gourd is supposed to give its tone when employed as the body of a sort of mouth organ, of which the Cheng is the present form.

The terminology of the science is made as complex as can be conceived, the ignorance of the inventors being shrouded under the difficulty, or indeed impossibility, of mastering it without long apprenticeship and special initiation, by which means the monopoly of the profits is secured to the few lucky enough, or astute enough, to penetrate the charmed circle. It is sufficient for the purposes of this note to say that they appear to have in early times conceived the possibility of the application of a scale or measure of size, volume, and weight to sound, and that its proportions were ascertained by Leng-lun, a minister under the Emperor Hwang-ti. They distinguish between notes and tones, considering the one as the action, so to speak, of the other; they appreciate and have their terms for our chords, octaves, and other machinery of the science; and, according to Amyot, they understand counterpoint better than any nation in the world.

The tone of Chinese music is declared by Mossman to be crackling and repelling, and most Europeans find it unendurable, noisy, squeaky, and monotonous, and distinguished by absence of tune, harmony, or spirit. To a Chinaman, however, it seems perfectly in accord with the atmosphere, physical, moral, and political, which surrounds him, and it soothes him into that state of placid enjoyment which he thinks the greatest object of life, or stirs him to that energy which the business of life demands.

The collection represents very completely the musical instruments of the present generation, for although some instruments still met with in various parts of the Empire are unrepresented, and the specimens are not either rare or costly, they show very satisfactorily what would as a rule be found in a theatrical orchestra, the most perfect band of the present day, and they indicate the form and nature of the more expensive instruments found among the wealthy, and used in religious ceremonies.

CASTANETS ("Cha-pan"). Three pieces of rosewood. Modern Chinese. L. $10\frac{1}{2}$ in. Given by the Directors of the Alexandra Palace Company. 27.-'70.

The castanets are generally employed for preluding and accompanying the sentimental songs sung on the stage by the pseudo-women of the Chinese theatres. The measure and time are as it were marked by them while the expression and feeling is given by the singer.

CONCH TRUMPET. A conch shell, used as a kind of trumpet by the Buddhist priests in China in their religious ceremonies. L. $11\frac{1}{2}$ in. Given by the Directors of the Alexandra Palace Company. 24.-'70.

In the south of China, the conch shell is generally employed to call the workmen from the fields, to proclaim the approaching departure of ferry and passage boats, and for other purposes for which bells are used in England. Its use in religious ceremonies by the Buddhists has an Indian origin; the white conch, and especially that variety which has its convolutions turning the opposite way to what is usual in shells, having been always highly valued by the Brahmans and Rajahs of ancient India.

CYMBALS, a pair. Brass. Modern Chinese. Diam. $12\frac{1}{2}$ in. Given by the Directors of the Alexandra Palace Company. 22.-'70.

Cymbals form an important element in the theatrical orchestra, the action in historical plays being marked and preluded by a solo on the cymbals which are made to vibrate rather than clash, until the climax, when they add to the grand crash of all the instruments by which the situation is intensified.

CYMBALS, a pair. Brass. Modern Chinese. Diam. 8 in. Given by the Directors of the Alexandra Palace Company. 23.-'70.

DRUM ("Koo") and PAIR OF STICKS. Painted wood, over which leather is stretched, suspended by rings in a wooden frame with four legs. Modern Chinese. H. of frame, $24\frac{1}{2}$ in., diam. of drum, 18 in. Given by the Directors of the Alexandra Palace Company. 25 to 25b.-'70.

This instrument was apparently made for the orchestra of a theatre. Drums are also used for devotional purposes, worshippers drawing attention to their prayers by three blows on the big drum which stands near the altar. They are also placed in the porch of all Courts of Justice, to enable suppliants to force their petitions on the notice of the mandarins, when they have been unable to induce the underlings to receive and present them. Severe punishment is inflicted on all who strike the drum without good cause, the penalty of death even being inflicted on those who without due reason have ventured to strike that which stands before the Imperial Palace.

DULCIMER ("Tche" or "Tsang"). Wood, mounted with bone, and sixteen brass wires. (One foot missing.) Modern Chinese. L. 3 ft. $2\frac{1}{2}$ in., W. $8\frac{1}{2}$ in. Given by the Directors of the Alexandra Palace Company. 9.-'70.

DULCIMER ("Yang-kin"). Lacquered wood, with carved jade plaques over the sounding holes. The brass wires (seven single and seven double) are struck with two small wooden hammers of peculiar shape. In a drawer is a small brass hammer for tightening the pegs. Modern Chinese. L. 2 ft. 4 in., W. 10 in. Given by the Directors of the Alexandra Palace Company. 10.-'70.

FLUTE ("Seaou"). Bamboo, with ivory tips. Modern Chinese. L. 2 ft. 2½ in. Given by the Directors of the Alexandra Palace Company. 13.-'70.

The flute is an essential element of the theatrical orchestra, and is also employed in processions. Its notes are a favourite subject in Chinese poetry. In the South it is generally abandoned to professional performers, the exertion required being too great for amateurs in that hot climate. In the Central or Midland provinces it is more popular, and its notes are often heard through the night when travelling on the lakes. It is considered an appropriate instrument for the expression of his woes by the disappointed lover, but owing to a difference in institutions, love does not play the important part in Chinese romance that it does in countries where greater freedom of intercourse prevails between the sexes.

FLUTE ("Seaou"). Bamboo, stained and varnished. Modern Chinese. L. 23½ in. Given by the Directors of the Alexandra Palace Company. 14.-'70.

FLUTE ("Seaou"). Bamboo. Modern Chinese. L. 14½ in. Given by the Directors of the Alexandra Palace Company. 15.-'70.

GONG. Bronze, of curved outline, with loop for suspension, and having on each side an inscription in raised characters. The principal one has been translated as follows; *On the top*: "A religious offering presented to the Keo Sang Temple"; *the middle column*: "In the Jin-Shin year of the reign of Taou Kwang of the great Tsing dynasty, (1832 A.D.) on the fortunate day of the first New Moon of the year, the householder (grihapati) Miao-Yin together with the Bhikshu Chii-ch'i, Kau-Kien and others, cast this (gong) of pure metal"; *the sides*: "Oh! that the merit of the composers of this inscription may prevail even so far as to cause all who hear the sound of this precious gong to obtain salvation (to perfect the way of Buddha). Om! Tâna! Tâna! Katâna! Svâha!" The inscription on the other side, which is a list of past or present members of the fraternity, has been translated as follows: "A commemoration of the Faithful (lit. Adoration the Disciples). Sin-yu; Sin-ho; Fuh-chi; Sin-Shian; Sin-Kam; Yue-yin; Yue-pao; Yue Ki; Yue chung; Kwoh Shi

" (Madame Kwoh); Yue wu; Sin-Shing; I yueh; San po; Shun Sing; Fa shan; Tsun Shing; Shing-Keh; Yun-fan; Kwang-shiu; Li-Ki; Wan-Tsun; Chang-sze-wang; Wai-men-wang-shi (Madame Wai-men-wang); Sah-lai-hang-ho (Sarganha?); Niu-yun-chu; Tin-hi-tai; Su-shuru; Sse-shiu; Kin-Kwo-Kieh; Kin-pao-Shen; San-yun; Su-shiu.—Bhikshus.—Kwang-yu; Yuen hung; Yuen-lai; Yuh-chung; Tung Kiouen; Kioh-tang; Chan-shwui; Chau-wo; Tah-ts'iang; Chih-teng; Hien-pih; Kiai-hom; Po tsai; Pen Kin; Yuen-Shan; Tsung-chuen; Kwei-shun." Chinese. 19th century. H. 3 ft. 10 in., W. 2 ft. 10 in. Given by the officers of the 1st or King's Dragoon Guards. 877.-'68.

Gongs used to rouse the priests in the morning, to call them to their devotions, and to mark the periods in the services, &c., are generally cast in iron, the quantity of metal required rendering brass or bronze too expensive. The form owes its origin to a poetic conception of the sacred tablet, the primitive book, floating in space, crowned and supported by fleecy clouds.

GONG. Brass ring, with handle of black horn, in which a small metal gong is suspended, with small bamboo hammer. Used by the Buddhist priests in their religious ceremonies. Modern Chinese. L. 12 in., diam. of gong, 6 in. Given by the Directors of the Alexandra Palace Company. 17 and 17a.-'70.

A similar gong is frequently used by itinerant barbers to draw attention to their presence, in the same way that travelling tinkers use a number of loose plates of brass, which they strike and tinkle as they pass through the streets.

GONG. Brass, with wooden hammer. Modern Chinese. Diam. 6 in., L. of hammer, $7\frac{1}{2}$ in. Given by the Directors of the Alexandra Palace Company. 29 and 29a.-'70.

The gong is a favourite instrument with the Chinese both for theatrical and devotional purposes. During the course of their historical dramas a constant and deafening gonging is kept up, and the zeal with which it is beaten on every occasion by the boatmen and junkmen of Hongkong, in honour and propitiation of their deities, has rendered it necessary to limit their enthusiasm to half an hour at sunrise and sunset. The sound is harsh and strident in the extreme, and the effect of some five or ten thousand being beaten at once is a sound not to be forgotten.

When a mandarin goes out in state a gong is carried before him and beaten at intervals, and a fantasia upon it is the manner in which his departure from, and arrival at home is noted. In war it takes the place of our drums as a means of stirring the martial ardour of the troops, and it is also used for giving signals within the camp. Its tones are believed to have a great effect on spiritual beings, and on the occasion of eclipses and typhoons, when noxious celestial influences are supposed to be rampant, a tremendous din of gongs is raised to drive the evil spirits away.

GONG. Brass, with piece of wood for suspension. Modern Chinese. Diam. $3\frac{3}{4}$ in. Given by the Directors of the Alexandra Palace Company. 30.-'70.

GUITAR ("Yue-Kin," or "Moon Guitar"). Wood, with four silken strings arranged in two pairs, each pair tuned in unison. Modern Chinese. L. $24\frac{1}{2}$ in., diam. 14 in. Given by the Directors of the Alexandra Palace Company. 1.-'70.

GUITAR ("Pepa"). Wood, with small plaques of incised ivory and four silken strings. Principally used by Chinese ladies. Modern Chinese. L. 3 ft. $3\frac{3}{4}$ in., greatest W. $12\frac{1}{4}$ in. Given by the Directors of the Alexandra Palace Company. 2.-'70.

The Pepa is the favourite instrument of the professional singing girls, who are introduced at entertainments to divert the attention and add to the gratification of the guests. The girls perform sitting and generally accompany the melody with their voices. The pitch is very high, but the tone is not so harsh and strident as that of the Chinese fiddle or violin. An exactly similar instrument is in use in Japan, where the strings are twanged with a plectrum.

GUITAR ("San-heen"). Wood, with three silken strings; the body covered on both sides with the skin of the "tan," a snake of the boa species. Modern Chinese. L. 3 ft. 2 in., greatest W. of body 6 in. Given by the Directors of the Alexandra Palace Company. 4.-'70.

LUTE ("Kin," or "Scholar's Lute"). Wood, lacquered, and inlaid with mother-of-pearl, with seven strings. Called also the "Lyre of Confucius," having been a favourite instrument of that philosopher. Modern Chinese. L. 4 ft. $\frac{1}{2}$ in., W. $7\frac{1}{2}$ in. Given by the Directors of the Alexandra Palace Company. 3.-'70.

The Kin is distinctive of the primitive days of China, when a mat upon the ground was the ordinary seat. It is now rarely met with in the south, where the higher classes capable of appreciating refined music invariably use chairs and prefer the violin or guitar.

MUSICAL INSTRUMENT ("Yun-lo"). Carved rosewood upright frame, with plaques of carved ivory on the base (one plaque missing). Ten small metal gongs are suspended between the bars of the frame, and are struck with a small wooden hammer. Used by the Buddhist priests in their religious ceremonies. Modern Chinese. H. 2 ft. 4 in., W. $19\frac{3}{4}$ in.; diam. of the largest gong $4\frac{3}{8}$ in. Given by the Directors of the Alexandra Palace Company. 11.-'70.

MUSICAL INSTRUMENT. Wood, hollowed, carved, and painted; the under part of one side is moveable. With wooden stick for percussion. Modern Chinese. H. 7 in., L. $6\frac{1}{2}$ in., L. of stick 10 in. Given by the Directors of the Alexandra Palace Company. 12 and 12a.-'70.

Designed to represent a skull, the emblem of mortality. It is used in the religious services of the priests in Buddhist temples, the priests each in turn

striking it as they walk round in procession before the image of Buddha, chanting their litanies. They also use it in their food collecting or begging expeditions, holding it in their left hands and beating it in order to draw attention to their necessities, it being against the rules of the order to beg the alms by which they are supported.

These skulls are frequently handsomely carved and painted, and form one of the ornaments of the altar.

MUSICAL INSTRUMENT ("Pan"). A piece of wood with a groove cut nearly through its substance, and four bamboo sticks for percussion. Principally used by beggars. Modern Chinese. L. $6\frac{1}{2}$ in., L. of sticks $10\frac{3}{8}$ in. Given by the Directors of the Alexandra Palace Company.

28 to 28d.—70.

OBOE ("Heang-teih"). The stem of wood, with brass mouth-piece; the mouth, or larger end of the instrument, also of brass. Modern Chinese. L. $19\frac{1}{4}$ in., diam. of mouth, $5\frac{1}{4}$ in. Given by the Directors of the Alexandra Palace Company.

19.—70.

The sounds produced by this instrument are very similar to the notes of the bagpipes, and are frequently mistaken for them by foreigners on their first visit to the country. It is employed commonly in funeral or marriage processions, being better adapted for outdoor than domestic melody. It is of very ancient date, and the tunes played on it, conveying well understood meanings, formed an important part of the machinery of the rites or etiquette which, until the arrival of the outside barbarians, Tartars and Europeans, ruled everything in China.

OBOE ("Heang-teih"). The stem of wood, with brass mouth-piece; the mouth, or larger end of the instrument also of brass. Modern Chinese. L. $12\frac{1}{4}$ in., diam. of mouth, $3\frac{1}{2}$ in. Given by the Directors of the Alexandra Palace Company.

20.—70.

ORGAN. "Cheng." The pipes of small bamboo reeds in a socket of hard wood, the wind supplied by blowing through an ivory mouth-piece. Old Chinese. H. $17\frac{1}{4}$ in., W. $4\frac{1}{4}$ in. Given by Carl Engel, Esq.

512.—68.

This is made on the model of an instrument used undoubtedly before the days of Confucius, by whom it is noticed. It was originally employed in playing the sacred melodies in which Chinese religious services have always in part or wholly consisted, and it is now chiefly used by the official bands which are stationed at the entrances to the Great Offices of State to play allegorical tunes at the reception and departure of visitors. It is also used at the concerts given by persons of rank or wealth on the occasion of a death.

It is the most ancient form of organ with which we are acquainted, and, as stated by Lay, is probably the father of our multifarious and magnificent organs, as it undoubtedly is of the harmonium, the application of the free reed to certain organ stops having been suggested by it to Kratzenstein, the organ builder.

Varieties of it, in its simpler form, have been adopted by the surrounding countries, Burmah, Cochin China, and Siam.

ORGAN ("Cheng"). Formed of a cluster of seventeen short bamboo canes, the two longest tipped with bone, fastened together with a band of horn, and inserted in a wooden chamber with ivory-mounted mouth-piece. Inside the pipes are small vibrating tongues. Modern Chinese. L. $16\frac{3}{4}$ in., W. 4 in. Given by the Directors of the Alexandra Palace Company. 8.-'70.

TAMBOURINE. Wood, covered probably with horse-hide, with two pairs of cane sticks. Modern Chinese. Diam. $10\frac{1}{4}$ in., L. of sticks $10\frac{3}{4}$ in. Given by the Directors of the Alexandra Palace Company. 18 to 18b.-'70.

The tambourine or half-drum is a favourite instrument with Chinese amateurs, taking the place of the double bass with us. Tambourines are generally covered with very thick leather prepared in a peculiar manner, the preference being given to pigskin. When in use they are always placed on stands and beaten with sticks. Solos are performed on them, but they are mostly employed in combination with other instruments. The accompaniments to the more pathetic portions of the Chinese dramas, and the slow music of the British stage, are played on them, and the effect is not disagreeable.

TAMBOURINE. Wood, covered with pig skin, with expanding tripod stand of bamboo, and stick. Modern Chinese. Diam. $8\frac{1}{2}$ in., H. of stand 2 ft. $3\frac{3}{4}$ in. Given by the Directors of the Alexandra Palace Company. 26 to 26b.-'70.

TRUMPET ("Hwang-teih"). Brass, in two pieces, with telescopic action. Modern Chinese. L. 3 ft. $1\frac{1}{4}$ in., W. at mouth $3\frac{1}{4}$ in. Given by the Directors of the Alexandra Palace Company. 16.-'70.

This is the instrument used by the Chinese for military purposes, taking the place of our bugle. It can be heard at a considerable distance, and for communicating signals in the heat of battle is more suitable than the gongs, a continual roll on which is kept up during the fray.

It is also used in the theatrical orchestras and by the official bands stationed at the Yemens or public offices.

TRUMPET. Brass, in three pieces, with telescopic action. Principally used in processions. Modern Chinese. L. 3 ft. 8 in., diam. of mouth $5\frac{3}{8}$ in. Given by the Directors of the Alexandra Palace Company. 21.-'70.

VIOLIN ("Urh-heen") and Bow. The handle of wood, the body apparently formed of a segment of the shell of some fruit, with two strings. The bow of cane and horsehair. Modern Chinese. L. 3 ft. 4 in., diam. of body $4\frac{1}{2}$ in., L. of bow 2 ft. 2 in. Given by the Directors of the Alexandra Palace Company. 5 and 5a.-'70.

The violin is a favourite instrument with the southern Chinese. It is known as Yi-heen, Urh-heen, or Sanheen, according as the number of its strings is one, two, or three. It is played differently from its European congener, the body being supported in the lap of the performer and the strings

of the bow interlaced with those of the instrument. By this the scope is considerably limited, and the freedom of action which distinguishes some of the leading European performers is rendered impossible, and the natural result is great monotony in the melody produced.

Bamboo, cocoa-nut shells, and various kinds of wood are used indifferently for the body of the instrument, the sounding board or cover being made of stretched parchment, leather, or snake-skin.

The violin is of modern introduction into China, and is supposed to have been brought from India.

VIOLIN ("Urh-heen") and Bow. Wood, with two strings. The top of the body covered with the skin of the "tan," a snake of the boa species. The bow of cane and horse-hair. Modern Chinese. L. 2 ft. 2½ in., diam. of body 3 in., L. of bow 24½ in. Given by the Directors of the Alexandra Palace Company. 6 and 6a.-'70.

VIOLIN ("Urh-heen") and Bow. Wood, with two silken strings. (The top of the body broken.) The bow of cane and horsehair. Modern Chinese. L. 23½ in., diam. of body 3½ in., L. of bow 24½ in. Given by the Directors of the Alexandra Palace Company. 7 and 7a.-'70.

SECTION X.

TEXTILE FABRICS AND EMBROIDERY.

There is at first sight no more unpromising field for the art student than that of textile fabrics, from the fact that the object held in view in their origin is, as a rule, the supply of a material want rather than the gratification of an unapparent sense; but, as with every other manufacture, art will be found connected with all kinds of textile fabrics, and cotton, silk, wool, and fibre, are as much the means of its manifestation as are the other channels with which we are in the habit of associating it.

Among the Chinese woollen fabrics are rare, for although there are in the north abundance of sheep, and no small amount of wool is obtained from the camels by which the carrying trade of the north-west is prosecuted, the sheep skin is generally used in its natural state, and coarse felts absorb the supply of camels'-hair and wool. They do indeed manufacture carpets and rugs, the variety known as Turkey carpet finding its representative in the province of Shantung, and a thick warm pile rug being made in

Chih-li, but they will not in any way compare with the products of England and Europe, the colours and texture being coarse and unpleasing.

In cotton also they are behind Europe. Their hand made cotton fabrics are strong and substantial, but the rough harsh material has proved too discouraging for their slender means, and their prints offer little worthy of imitation or admiration.

In their wadded clothes there is a certain feeling of luxury, but their bulk makes them cumbrous, and they are unsuited for any life in which activity and change form an important element. For the scholar seated all day at his desk the wadded gown is perhaps appropriate, but the traveller who is exposed to every variety of weather, and needs freedom in his movements, and the busy man whom every clog chafes and irritates, seek some other means for supplying their necessities for clothing, and thus the patronage of the wealthy, the stimulus and encouragement of art, being diverted, progress has naturally ceased.

There is another reason for the small advance made by the Chinese in cotton fabrics, in their long possession of two substances so admirably suited for the expression and gratification of taste as silk and Rhoa fibre. In the first of these, silk, the Chinese have an infinite variety of fabrics, and although they are thought to have been surpassed within the last few years by the manufacturers of Lyons in some of the branches of the art, and have had during the continuance of the Taeping rebellion to struggle against every variety of misfortune, they still hold up their heads among the first professors of the art, and with the continued peace likely to follow the past political convulsions, will not improbably again assert their pristine pre-eminence, owing to the advantage they possess in regarding the manufacture as an honourable pursuit, and so following it with that love and affection which makes all things prosper.

The art appears to have been early introduced, and to have at once obtained the Imperial patronage by which, in China, the character of any desirable pursuit is established, the Empresses having taken that interest in it that the Emperors take in the more manly art of agriculture; but although we have records of numbers who in their time have been famed as workers in it, whether by their skill in fashioning the raw material, or their taste in embroidering and introducing other forms of ornament, specimens of antiquity seem never to be met with. The destructive climate, acting through the vegetable and insect life to which it gives birth, makes it impossible to hand down the

works achieved in it beyond two or three generations. But the results of the art, if continually passing away, are as continually reproduced, and in the silks, satins, crapes, and embroideries of the present day we see repeated the results of the thought and labour of the more ancient workers.

Of the simpler forms in which the art is manifested we have the common silks, mostly blue or red, worked with simple patterns, such as are generally worn by the better or middle class of Chinese. These are soft and simple in substance, their ornament of a slightly different shade to the ground, merely designed to introduce that variety which nature, by the dust and rain, would otherwise introduce against the will of the wearer, sufficiently glossy to shade the stains of grease, and sufficiently flexible in texture to allow motion without bearing the traces which the creases of a stiffer fabric must needs show. For the purposes for which they are employed there is little room for improvement, and when the present rage of emulation, and its concomitant, constant changing fashion, subside, they must needs commend themselves in Europe as they have already done in Asia. For a race continually craving for novelty, a dress which will not wear out, and so afford justification for its being laid aside, is unsuitable; but respect for antiquity prevents the Chinese, as a nation, running into violent changes, and the same coat is worn contentedly for ten or twenty years, descending it may be from father to son, without disparagement or sense of degradation.

For their women, however, vanity finds occupation in the embroidery with which they love to ornament their dresses; and, judging from the magnificent embroidered robes worn by the actors in their theatres, which are intended to represent the dresses worn under the Ming Emperors, we may suppose that during the last dynasty the taste spread to the sterner sex. In the costume referred to the breast is embroidered with gold or silver wire in dragons, and those conventional cirri the Chinese so cunningly introduce, and the skirts are bordered with a band worked in floss silk of every colour of the rainbow.

In the present day these dresses are more rarely seen, the simpler taste of the Tartar conquerors confining the embroidery, by which it has been found convenient to mark the position of officials, to a simple square, in which the animal or bird, by which each grade of civil or military rank is marked, is woven in plain silk and metal wire. Even with the women there has come into fashion a plainer embroidery, in which flowers are worked in a sort of crochet stitch, and the rich floss silk embroidery is now chiefly

employed on the screens the Cantonese delight to place on the show table, which with them represents our mantelpiece or sideboard, or on the altar and table cloths of their temples and reception rooms.

The struggle between simplicity and desire for show has, however, brought satins into general use, their smooth glossy surface enabling the wearer to shine among his fellows while avoiding the reproach of extravagance and luxury, and although only suited for wear on state occasions, where formality avoids all necessity of sudden or violent movement, and having a character of stiffness opposed to the popular conception of the nature of true beauty, they, like diamonds and other gems, possess a beauty which seems to fit them specially for use at the ceremonies by which the skeleton, so to speak, of society, the framework on which daily life hangs, is sketched out and defined.

In their watered silks we have an illustration of the accidental origin of many arts, the first specimen being due to the carelessness of a workman engaged in putting a surface on a roll of silk, who spilt over it some of the water with which he had to damp it before subjecting it to the pressure of the stone by which the process of calendering is effected. The appearance of waves given by the water, and the delicate gradation of shades, at once led to the intentional reproduction of the unlooked for result; but although owing their origin to China, they have found their chief appreciation in Europe, being better adapted to our flounced dresses than to the flowing skirts which please the Chinese eye.

In ribbons the Chinese fail, although the seat of their manufacture is situate in that favoured district of central China from which most of their arts issue. There is an absence of boldness and freedom, and a general character of meanness about them, which is the more remarkable considering the encouragement given to their manufacture by their employment for the belts worn on occasions of ceremony. Some of the edgings, worked with delicate embroidery, worn by women, are pretty and even beautiful; and latterly much taste has been devoted to the ornamentation of the garters which the Cantonese style of dress has brought into use; but the only ribbon, properly so called, that they possess, is a ribbed narrow band, distinguished only for its durability.

In crapes they have attained the highest excellence, and they understand the art of dyeing them to perfection, obtaining the most delicate shades as well as the most brilliant colours. The gauzes would be generally sought for in Europe but for the disinclination of the Chinese mind to

change the pattern once found acceptable, which is persistently reproduced, though the taste of the foreigner for whom it is made has varied with each succeeding year. This fault also applies to the scarves and handkerchiefs which the Cantonese make for the foreign market, and which, though handsome both in design and colour, lack fitness for the use to which they are to be applied, the quality by which continued appreciation can alone be secured.

In embroidery they are very successful, the brilliance of the floss silk they use, the delicacy of their work, and the patient industry they devote to its accomplishment, resulting in works of the greatest beauty. The large screens made at Soochow are among the best examples. There is, it is true, a want of variety in their design, the rockwork with China asters blossoming about it, the butterflies, birds, and figures being the same in each piece you see, but made for their own gratification, and reproducing those objects the Chinese most delight in, this is perhaps no cause for condemnation.

In the cocoon of an insect which feeds on the leaves of the *Ailanthus* oak, the northern Chinese have another material similar to silk to work in. The Tussah or Tussore, and Pongee silks, now fashionable in England, are made from it, but, found in the rugged districts of the mountain ranges of Shantung, the character of the country and people have prevented any display of the higher qualities of art in its manufacture.

In grass cloth, the fabric made from the fibre of the *Rhoea*, the Chinese have a light delicate tissue, well suited to the heat of the southern summer. It has a character of coolness which specially adapts it for the country, but its want of pliability prevents its application to many purposes. White or pale straw are the colours it generally appears in, probably from the natural repugnance of the fibre to the absorption of foreign substances. Its lightness has led to equal simplicity in the patterns with which it is ornamented, but there is great harmony in their designs, and, although too diaphanous for general European use, there is an unchangeableness and purity about it which engenders a feeling of liking for it, rarely to be felt for other fabrics.

CANVAS for SCREEN. White silk gauze, painted with flowers and birds, with a vase in the centre, preparatory to embroidering. Modern Chinese. L. 12 ft. 8 in., W. 2 ft. 6½ in. Given by the Rev. R. Brooke. 978.-'64.

CANVAS for SCREEN. White silk gauze, painted with flower-sprigs, insects, and a basket hanging from a tree, preparatory to embroidering. Modern Chinese. L. 12 ft. 10 in., W. 2 ft. 5 in. Given by the Rev. R. Brooke. 979.-'64.

CANVAS for SCREEN. White silk gauze, painted with flowers and birds, preparatory to embroidering. Modern Chinese. H. 3 ft. 6½ in., W. 4 ft. 8 in. Given by the Rev. R. Brooke. 980.-'64.

The canvases are painted with a pattern for the guidance of the embroiderer. The art of embroidery is very ancient in China, and many empresses have been distinguished in connexion with it. The best specimens now made are produced at Canton, the Taeping rebellion having destroyed the arts and industries of Central and Mid-Eastern China, but the art of embroidery is again springing up at Soochow, its ancient seat.

CASE, for a fan. White silk. Embroidered with flowers and scroll work in gold thread and silk of various colours, and bearing various inscriptions in Chinese characters worked in black silk; two pink glass buttons are attached by a loop at the top. Chinese. L. 12½ in. Bought, 10s. 256.-'66.

The fan-case is an essential portion of the dress of the Chinese gentleman, as important as gloves with the Englishman, and much care is frequently bestowed on it, the man of fashion being as much distinguished by it as the beau of the last century used to be by his clouded cane. They are generally made, like this specimen, of embroidered silk, and worn suspended from the belt.

DRESS. White silk, with embroidery of coloured silk and silver thread. Chinese. 18th centy. L. 4 ft. 2½ in., W. 10 ft. Bought, 2l. 700.-'64.

FOLDING SCREEN, five leaved. On one side silk, embroidered with figures and landscape; on the other, trees, birds, and butterflies in blue feather work upon a gold ground; the framework lacquered wood. Modern Chinese. H. 5 ft. 6½ in., W. of leaf, 1 ft. 9 in. (Paris Exhibition, 1867.) Bought, 120l. 648.-'69.

HAND SCREEN, circular. Silk. On one side a figure subject on gold ground; on the other, flowers, birds, and butterflies in blue feather work; handle in lacquer ware. Modern Chinese. Diam. 10¾ in. (Paris Exhibition, 1867.) Bought, 1l. 647.-'69.

The application of feathers known as feather-work is practised at most of the Chinese ports at which colonies of Swatow men have settled, and specimens may be readily obtained. The design is generally first stamped in metal, on which the feathers are glued. The tools employed are a sharp cutting chisel and a hair pencil. The art seems to have originated in an attempt to imitate cloisonné enamel. The specimens in this collection are particularly fine, and enable the observer to form an opinion of the art from its very best examples.

HAND SCREEN, circular. Silk. On one side a figure subject on gold ground; on the other, flowers, birds, and butterflies in blue feather work; handle in lacquer ware. Modern Chinese. Diam. $10\frac{3}{4}$ in. (Paris Exhibition, 1867.) Bought, 1*l*. 646.-'69.

ROBE. Scarlet satin, embroidered in gold thread and various coloured silks with dragons, foliage, &c. A mandarin's robe. Modern Chinese. L. 4 ft. 2 in., W. 6 ft. 2 in. Bought, 3*l*. 10*s*. 9148.-'63.

SCARF. China silk, of various colours, modern. L. 7 ft. 6 in., W. 3 ft. Bought (Exhibition of 1851), 18*s*. 748.-'51.

SCARF. China silk, worked in gold, modern. L. 7 ft. 3 in., W. 2 ft. 9 in. Bought (Exhibition of 1851), 1*l*. 751.-'52.

SCREEN. White silk. Embroidered in various colours, with a male Chinese figure accompanied by a stag; in a carved black wood frame supported on a stand of similar workmanship resting on two grotesque beasts. Chinese. H., with stand, 26 in., W. 21 in. Bought, 3*l*. 254.-'66.

The Cantonese are very fond of these embroidered screens, which take the place of the pendule in the French ménage; large numbers are also made for the foreign market, and sold in Canton or Hongkong. Similar screens are made at Ningpo, the designs only being different.

SILK DAMASK. White ground, with elaborate patterns of men among flowers and fences spearing lions, in coloured silks and gold. Chinese. Probably 16th centy. L. 2 ft. $6\frac{3}{4}$ in., W. $10\frac{3}{4}$ in. Bought. (Bock Collⁿ.) 1368.-'64.

SILK FABRIC. Embroidered with flowers and foliage, in coloured silks and gold on white ground. Chinese. 18th centy. L. 3 ft. $2\frac{1}{2}$ in., W. 1 ft. $6\frac{1}{2}$ in. Bought, 2*l*. 720.-'64.

SKIRT. White silk, embroidered with floral pattern in coloured silks, silver, and gold. Chinese. 18th centy. L. 3 ft., W. 8 ft. 8 in. Bought, 2*l*. 713.-'64.

SECTION XI.

ENGRAVINGS AND WALL PAPERS.

ENGRAVINGS ON WOOD (ten). From the Buddhist Temples of China. Painted in body colours with religious allegoric figures, mainly referable to Judgment and Punishment after Death; mounted on rollers. Modern Chinese. L. 7 ft. 2½ in., W. 3 ft. 4½ in. Given by Mrs. Fortescue. 1770 to 1770 i.-69.

WALL PAPER. Pale blue geometric pattern. Modern Chinese. 11½ in. by 9½ in. Given by J. W. Wild, Esq. 480.-65.

WALL PAPER. White, with bird and flower pattern in blue. Modern Chinese. 33½ in. by 24 in. Given by J. W. Wild, Esq. 481.-65.

The Chinese do not excel in wall papers. In the Southern and Central, the more civilized parts of the empire, the humidity of the climate prevents their use. In the North they are used to some extent, but the conditions of life there have led what artistic feeling exists into other channels, and frescoed walls take the place of paperhangings in the temples and the reception halls of the wealthy classes. Paper is, however, largely used in the cold weather in place of window glass, plain white paper being mostly used. For external windows a coarse but very strong paper made in the Corea is preferred, while for the panels of the half-doors in the interior of the house panels of pictorial papers or silk are generally adopted. This practice holds in all parts of the Empire, and up to the time of the Taeping rebellion the artists of Soochow and Hangchow ranked pre-eminent in decorative work of this description.

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